

RICE UNIVERSITY

PERFORMANCE MALL

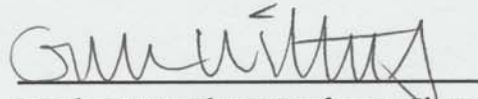
by

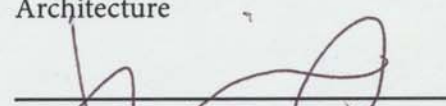
Andrew Daley

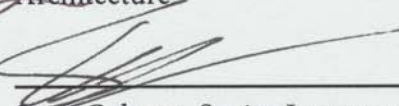
A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

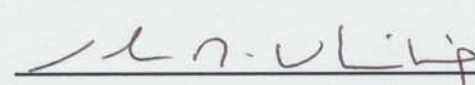
Master of Architecture

APPROVED, THESIS COMMITTEE:


Gordon Wittenberg, Professor, Chair
Architecture


Doug Oliver, Professor in Practice,
Architecture


Scott Colman, Senior Lecturer,
Architecture


Sarah Whiting, Dean And William
Ward Watkin Professor, Architecture


Chris Hight, Associate Professor,
Architecture

HOUSTON, TEXAS
MAY 2012

TABLE OF CONTENTS

ABSTRACT	1
ACKNOWLEDGEMENTS	3
OBJECTHOOD + LEGIBILITY	7
PERFORMING ARTS CENTER	13
MANILA: FILIPINOS + MALLS	21
POLYCENTRICITY + SEGREGATION	31
PERFORMANCE MALL	39
BIBLIOGRAPHY	75

ANDREW DALEY
institution rice university
department school of architecture
director doug oliver

ABSTRACT

PERFORMANCE MALL

The architectural object is concerned with its image. However, as Yves Alain Bois notes, the flatness of the photograph “denies the real content of the work.”¹ This thesis unpacks the collapse of object and image by exploring the relationship between the path and the object: the path offers an experience not simply a view.

In the emerging mega-city of Manila, malls are ever-present entities. Mainly for the upper class, they form an episodic network, where seeing and being seen is as important as shopping.

By combining a series of theaters with the Filipino reliance on shopping centers, a new typology is formed: the PERFORMANCE MALL. Adapting Garnier, Scharoun, and the mall, this project establishes space for the few and the many simultaneously. The motion within the theater complex creates a continuous spectacle of performance and circulation. Rather than separation of circulation and performance, they exist in a symbiotic state.

1. Bois, Yve-Alain. “A Picturesque Stroll Around Clara Clara.” October 29.Summer (1984): 32.

ACKNOWLEDGEMENTS

WITH DEEPEST GRATITUDE

Peter Yi, Jessy Yang, Anneli Rice, Liz Mickey: my fearless and amazing helpers.

Peter Muessig, Jason Fleming, Elena English: where would I be without my support network?

Jurors/Reviewers (Bryony Roberts, Reto Geiser, Grant Alford, specifically): for your continual and pointed criticism.

Dan Zimmerman, Phoebe Crisman, Cecilia Hernandez, Robin Dripps: for your guidance, tutelage, and encouragement; without which I would never have made it to Rice.

Sarah Whiting: how can I ever thank you for your support?

Scott Colman: without whom this thesis may have never remained on course.

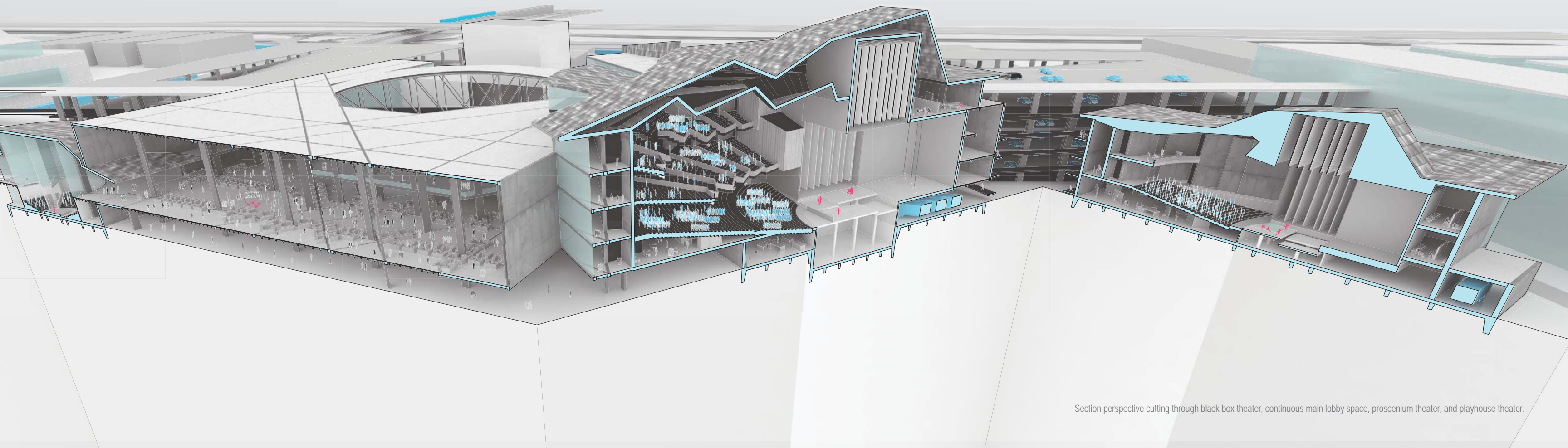
Tita Joanna, Tita Alice, Tito B, Tita Themla, Tito Jay, Kylie, Juancho, Mendy + Mario: there aren't words to express my appreciation for your hospitality and openness. Nasa Diyos ang awa, nasa tao ang gawa.

Doug Oliver: it is impossible to express the depths of my gratitude for your direction; knowing when I needed a pep talk, when I needed a kick in the butt, and when I needed to be left alone; you never led me astray over 3 semesters of projects, academically or emotionally, and for that I am ever grateful.

Angelica + Noel Tolentino: my second parents; without your incredible support and wealth of information, this project is lost.

Mom + Dad: my amazing parents; you know I couldn't possibly have ever done this without you.

J-I-A: my love; my best friend; my everything; for keeping me sane, letting me vent, cheering me up, encouraging my progress (or lack thereof), and never giving up on me, even if I wanted to; THANK YOU; I love you.



Section perspective cutting through black box theater, continuous main lobby space, proscenium theater, and playhouse theater.



Concept model showing stacked floor plans on white museum board.

OBJECTHOOD + LEGIBILITY

Although objects are viewed from afar while paths are accessed and experienced, the movement or path of the visitor has traditionally been collapsed with the form of the building. However, if we consider object and path to be discrete elements, we can understand the relationship between the feet and the eyes of the visitor more clearly, and subsequently use this understanding to heighten the interplay between these two modes of perception.

There is an undeniable friction between

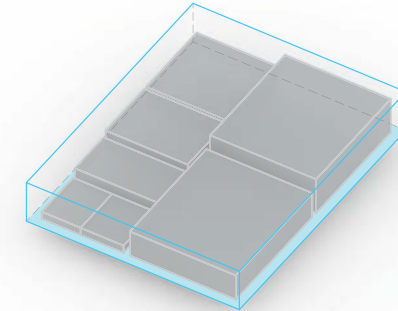
the elements of object and path: the object is obsessed with its image — how it looks, how it is seen — while the path implies a person in constant motion, experiencing peripatetic views. A hybrid typology, intent on working within this friction, can open up a new kind of legibility in architectural form. This project creates contingent objecthood, a method for describing the series of spatial, experiential, and social relationships that define PERFORMANCE MALL.

In alignment with Yve-Alain Bois's

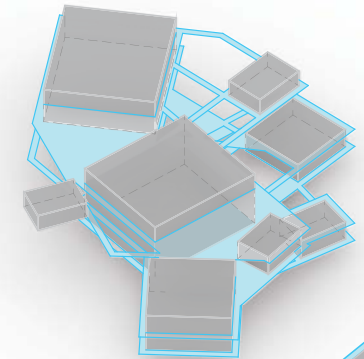
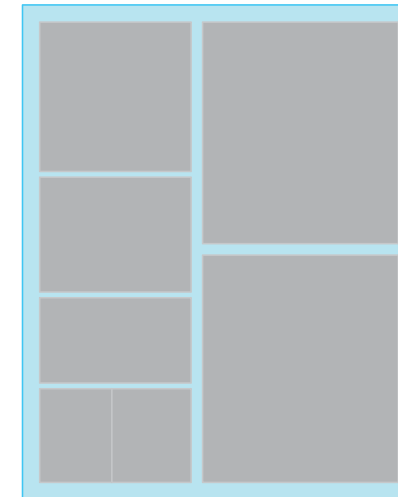
statement that “the flatness of the photograph denies the real content of the work,” PERFORMANCE MALL posits the architectural project as something that must be experienced — actually walked through — rather than viewed as an object, whether from afar or through a two-dimensional representation.

The object is centralized, singular, and closed. By fragmenting program and “exciting” individual units or parts — as Mansilla and Tunon put it² — a circulatory system of links can blur the

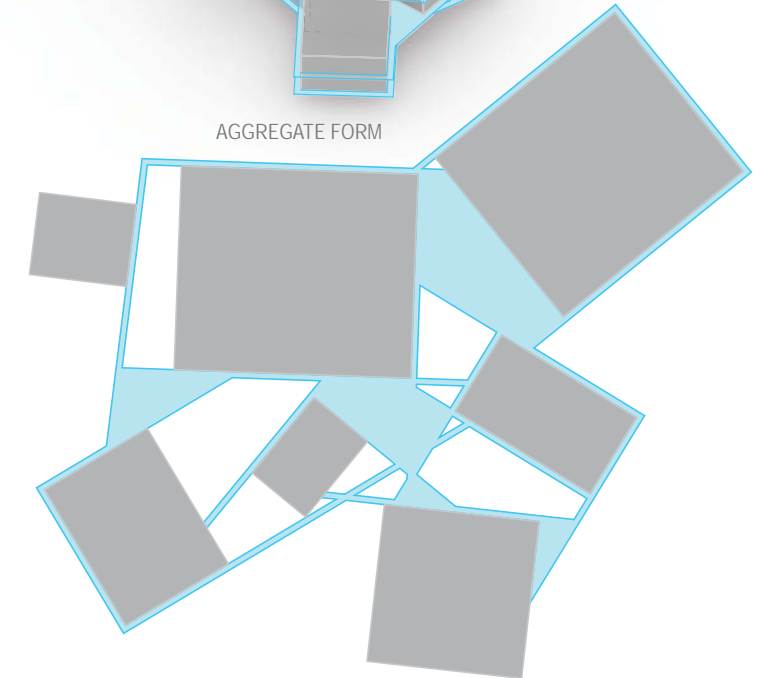
Diagram analyzing closed singular form vs. aggregate “excited form”



CLOSED FORM



AGGREGATE FORM



boundaries between path and place, unit and whole, object and context. Taking the singular closed form as the object, we begin by unpacking it and taking it apart. When we allow the units to shift, interstitial space is created that enables other programs to form, contingent to the space of the designed program.

The grid, from the closed form object, is egalitarian but does not provide space for tension between multiple forces. It treats all forces equally. It has no biases. The aggregate and fragmented field has built-in biases that force confrontation

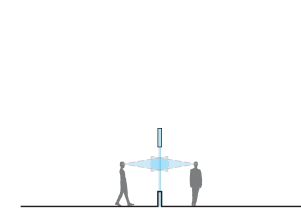
and tension, which can be utilized for a number of social and political interactions.

Through the section, we can find areas to operate on these new forms. As these sectional studies show, there are moments where this blue space around the grey forms allow viewers and strollers to make connections to each other, through, around, and blocked by program. Object and form begin to blur through contingent relationships: to experience the form in total and to relate to other viewers, the visitor must

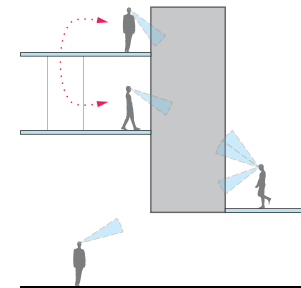
circulate.

The issue of legibility, as opposed to dissolving legibility, surfaces with the fragmenting of the closed form object. In this new formation, do we read the individual objects, paths and linkages, interstitial formations, or the totalized whole? The question of legibility is central to what PERFORMANCE MALL seeks to undermine — and assert, in its place, that the experience is paramount to any form of legibility.

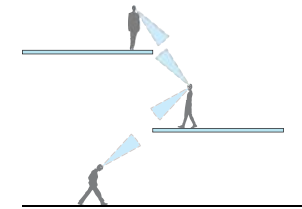
Diagram of sectional component possibilities.



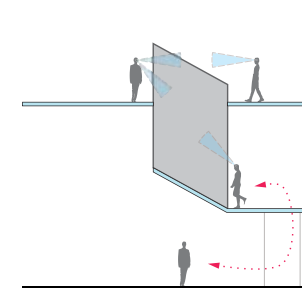
Wall - Barrier



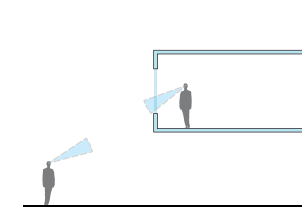
Obstacle - Barrier



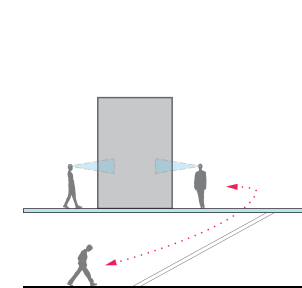
Plates - Shifted



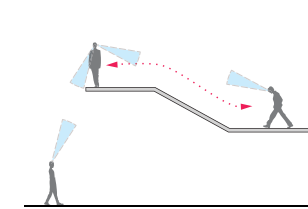
Obstacle - Shifted



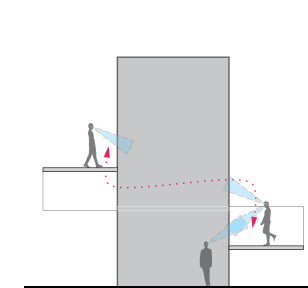
Volume - Separation



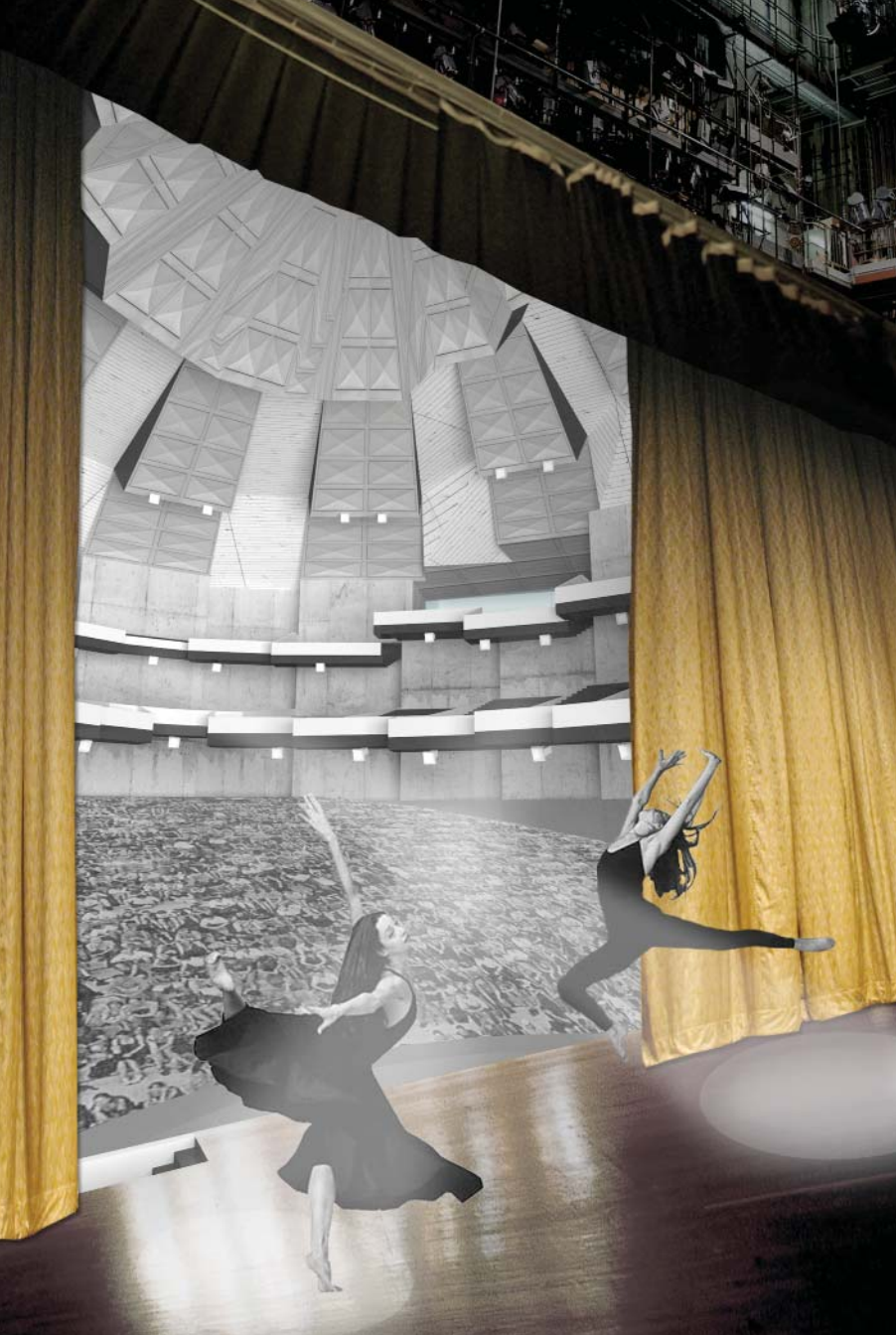
Obstacle - Separation



Connected - Wrapper



Obstacle - Wrapper



Rendering of proscenium theater from the stage during a dance performance.

PERFORMING ARTS CENTER



privileged

Interior of Paris Opera House — [wp-content/uploads/2011/11/opera-national-de-paris-staircase] n.d. [online image] Available at: <<http://www.placesinparis.com/opera-national-de-paris/>> [Accessed October 15, 2011].



egalitarian

Interior of Berlin Philharmonic — DanaMc, 2008. *Berlin Philharmonic Hall*. [online image] Available at: <<http://www.flickr.com/photos/danadee/2586762673/>> [Accessed October 15, 2011].



contingent

Rendering of concert hall during heavy metal concert; Continuous lobby space beyond.

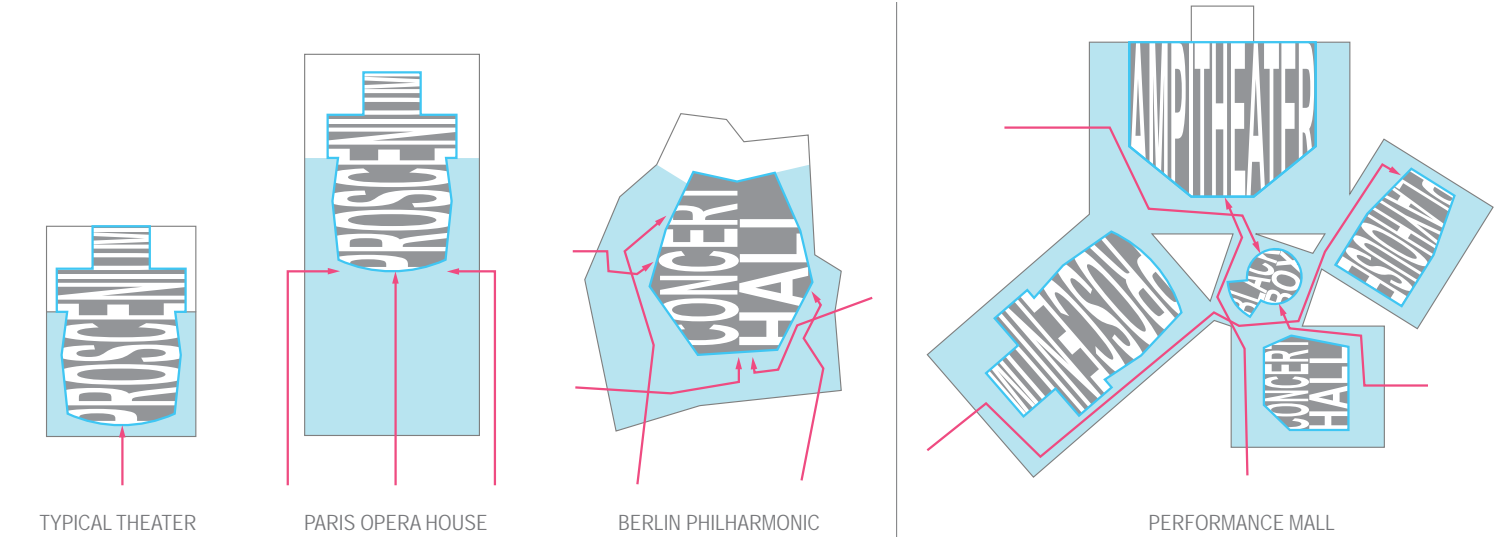
If we consider objecthood and axiality in the PERFORMANCE MALL's typological lineage, we can see certain social arguments manifested through adherence or divergence from the typical closed symmetrical box. With his Paris Opera House, Charles Garnier instituted the stratification of society and the layering of approach through architectural form. The aristocrats were separated from the middle class in section and in plan; the middle class looked up to

the aristocrats as they arrived through separate, private entrances. To allow for a heightened pageantry of arrival, the foyer was enlarged to be nearly equal in size to the theater seating itself. This gave as much weight to the arrival and sequence of showing and viewing as it did to the actual performance, cementing the idea of space for the privileged few: privileged space.

Conversely, Hans Scharoun sets up

a lack of hierarchy in the approach of the Berlin Philharmonic, preferring to allow the viewer to set their path. The approach, placed below the theater, creates a connection to the performance space before entering and establishes itself as secondary. The individual is constantly circulating around and under the theater itself in a network of stairs and walkways. Reflective of a post-war German society emerging from National Socialism, Scharoun establishes space

Top: Theater lineage diagram
Bottom: Various theaters in Performance Mall



AMPHITHEATER (5000) <ul style="list-style-type: none">-Major outdoor concerts-Festivals-Conference events-Community events	PROSCENIUM (2500) <ul style="list-style-type: none">-Opera-Play (large)-Concert (arena)-Film	PLAYHOUSE (750) <ul style="list-style-type: none">-Play / Musical (small)-Concert (small)-Ballet	CONCERT HALL (900) <ul style="list-style-type: none">-Symphony-Concert (in the round)-Light Show-Lecture (large)	BLACK BOX (350) <ul style="list-style-type: none">-Performance-Stand-Up Comedy-Lecture (Small)

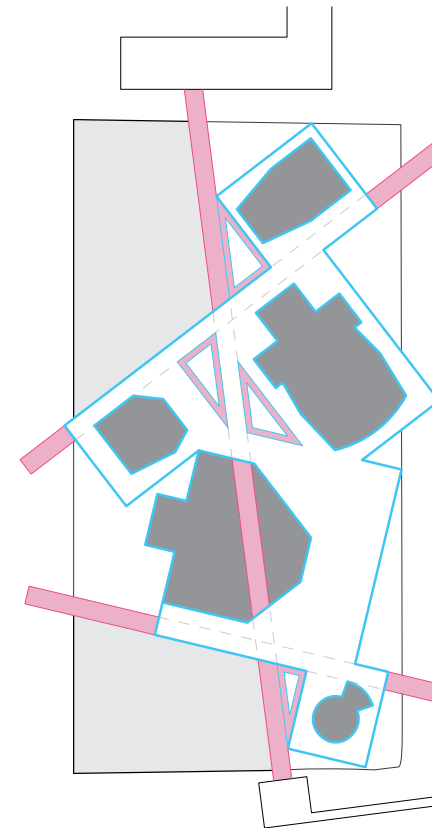
for the many: egalitarian space.

By comparison, contingent space is defined by a blurring of axes as well as what the actual object is. Through this, the relationship between audience and performer can be expanded, exaggerated, flipped, and morphed. Moments in this type of space exist where theater seating relates to interstitial spaces, allowing the flâneur to view the audience as the audience

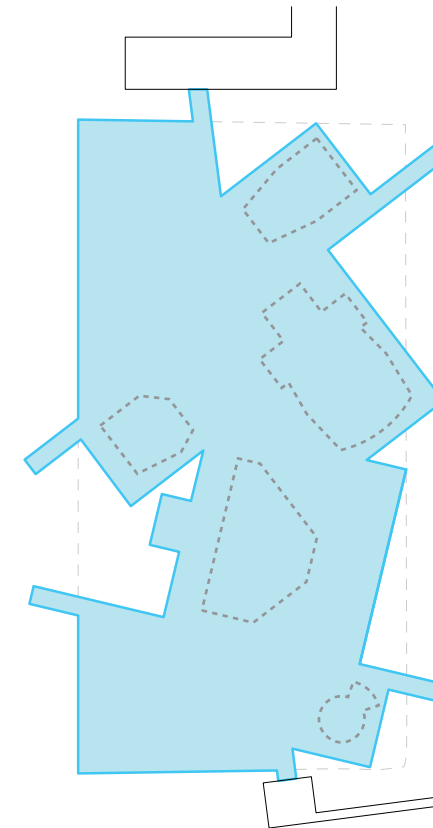
views the performer and vice versa. The tension between these constituencies is played out through the architecture. Rather than existing separately, circulation and performance develop a symbiotic and flexible relationship, simultaneously working with and against each other.

Planar study diagrams exploring the part to whole relationship

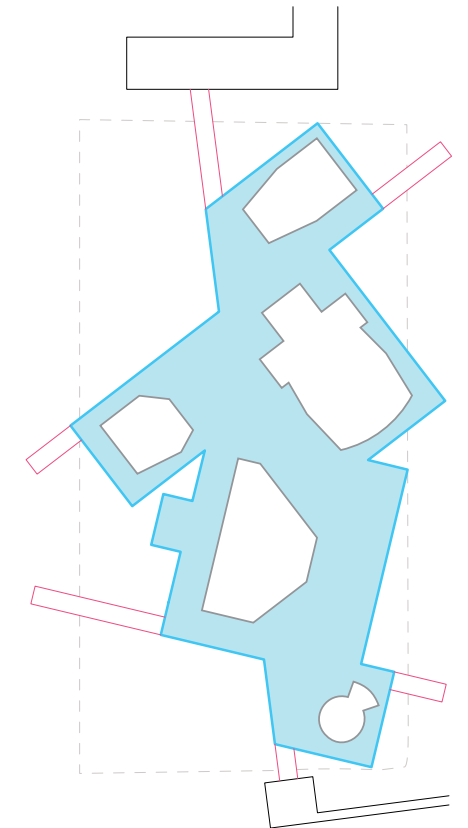
THEATERS AS FIGURES



THEATERS AS VOIDS W/I FIGURES



THEATERS AS PART OF WHOLE





Top: Rendering of proscenium theater seats overlooking Manila.
Bottom: Rendering of proscenium theater seats occupied during off hours.

MANILA: FILIPINOS + MALLS

Cultural Center of the Philippines; home to Filipino performing arts companies such as: Philippine Philharmonic Orchestra, Ballet Philippines, UST Symphony Orchestra, Tanghalang Pilipino (Drama), Bayanihan Folk Dance Company

The testing ground for this project is Manila, Philippines. Currently, about 15-18 million people (analogous to the population present-day population of New York) live in the metro area. By 2025, the region is projected to have about 28-30 million people (which will be analogous to the population of Tokyo in 2025). Filipinos evidence a strong sense of national identity and pride; however, over time and various regimes of colonization, their cultural identity became fragmented, in search of cohesion. Concurrent

with the Philippines' internal struggle for cultural definition is a larger-scale quest for international presence and identity. Through a unique history of colonization — Spanish, American, Chinese, etc. — Filipinos are tied to both Western and Eastern culture, history, and politics. Because of all of this, the nation maintains a particular anxiety to share itself with the world.

In the Philippines, access to certain forms of cultural production is rarefied.

The Cultural Center of the Philippines houses Manila's high class performing arts, from ballet and dance to orchestra and symphony. However, the building — as an architectural object — is, as former president Gloria Macapagal-Arroyo offers, “imposing, unapproachable, and elitist for the Filipino masses.”³ Operating as a box lifted off the street, it refuses to make any kind of connection to the society or surrounding infrastructure, and it cannot be readily accessed by pedestrian traffic. It does not situate itself

3. Aning, Jerome (November 22, 2005). “Grand Dame ready for another facelift”. Philippine Daily Inquirer.



Image of Cultural Center of the Philippines — Pogichang, n.d. *Cultural Center of Philippines*. [online image] Available at: <<http://www.panoramio.com/photo/4683138>> [Accessed December 12, 2011].



Image of security checkpoint between mall and train station — Santiago, Camille, 2011. *Security Guards*. [online image] Available at: <http://www.flickr.com/photos/camellia_s/5969293521/in/set-72157627143251441> [Accessed October 15, 2011].



Image of open air void within Mall of Asia.

Diagram mapping the cones of vision in a Filipino mall atrium; How shoppers gather and cross-view from floor to floor

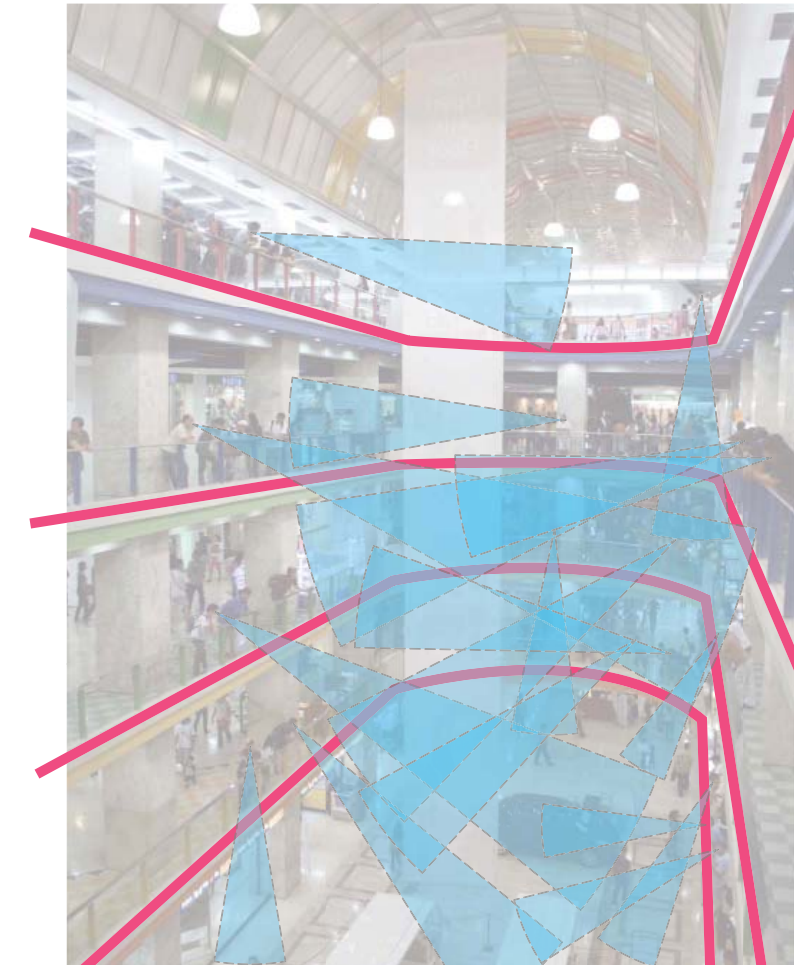
along an existing and growing Metro Rail system. In this case, infrastructure is not used as a connective tool but a divisive one, separating classes through a drop-off valet access road and blocking pedestrians. The current cultural center exists only as an alien, high-culture box.

When discussing Filipino culture, it is important to understand the social structure: there is no middle class. There is the upper class, which exists in gated communities and air conditioned malls,

and the lower class, which exists in back alleys and in open air markets. There is no diversity in street life, as large highways have removed any semblance of pedestrian traffic and the mall has become a new form of urban public space, replicating the street life we see in the typical city. At the same time, lower-class markets flourish in cracks and alleys, hidden from view.

The mall in the Philippines is an ever present entity, and mall culture is

ubiquitous. The mall is a place to see and be seen, as well as a place where interior and exterior are easily blurred, since most of the year is seasonable and breezy. But it is also a place of security and reserve: during the sweltering summer, malls provide an air-conditioned respite for those who are deemed worthy of access. Many malls attach themselves to the Metro Rail and are guarded at checkpoints between rail stop of mall entrance. This is to further emphasize the divide between upper and lower class;



those who are not intended to be in the malls will be kept out.

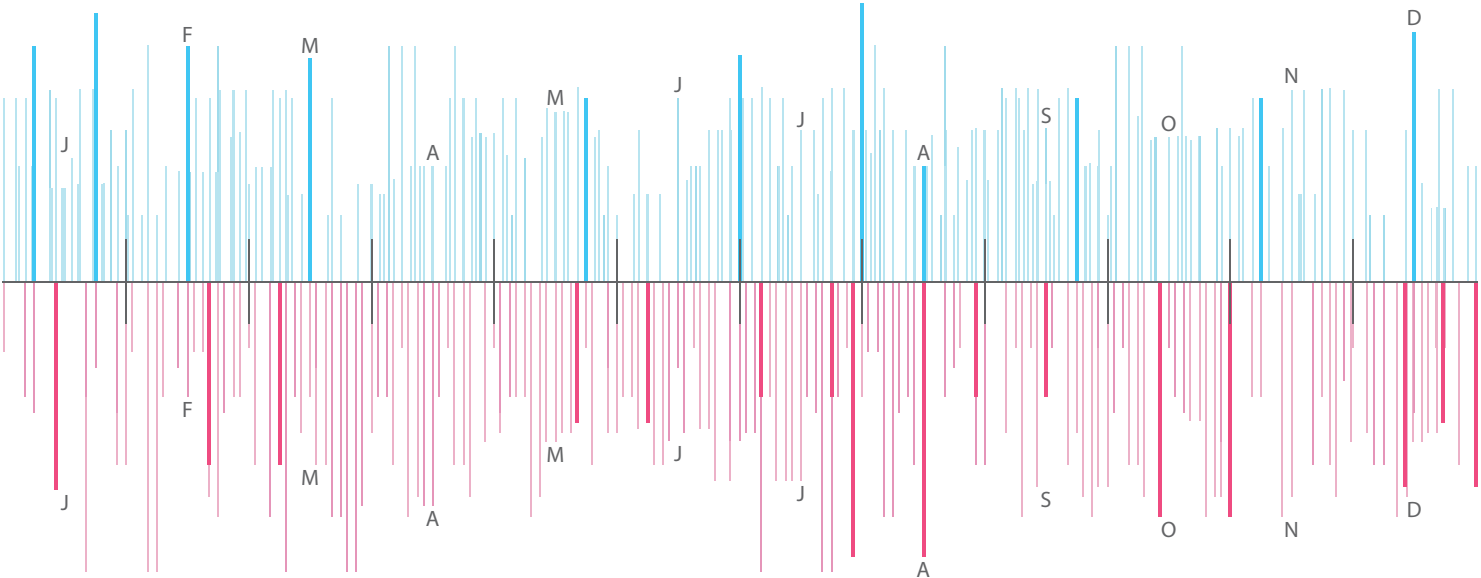
The mall becomes a place of rest, refreshment, and gazing, as the individual is often more interested in people-watching than shopping. A series of cross views generally exist at moments of pause such as atria, voids, walkways, and bridges. These elements do not merely function as vehicles for light and circulation. Here, the stroller is often caught by the static gaze. What happens on the street corner or patio of a

cafe in the traditional city happens in the mall in Manila.

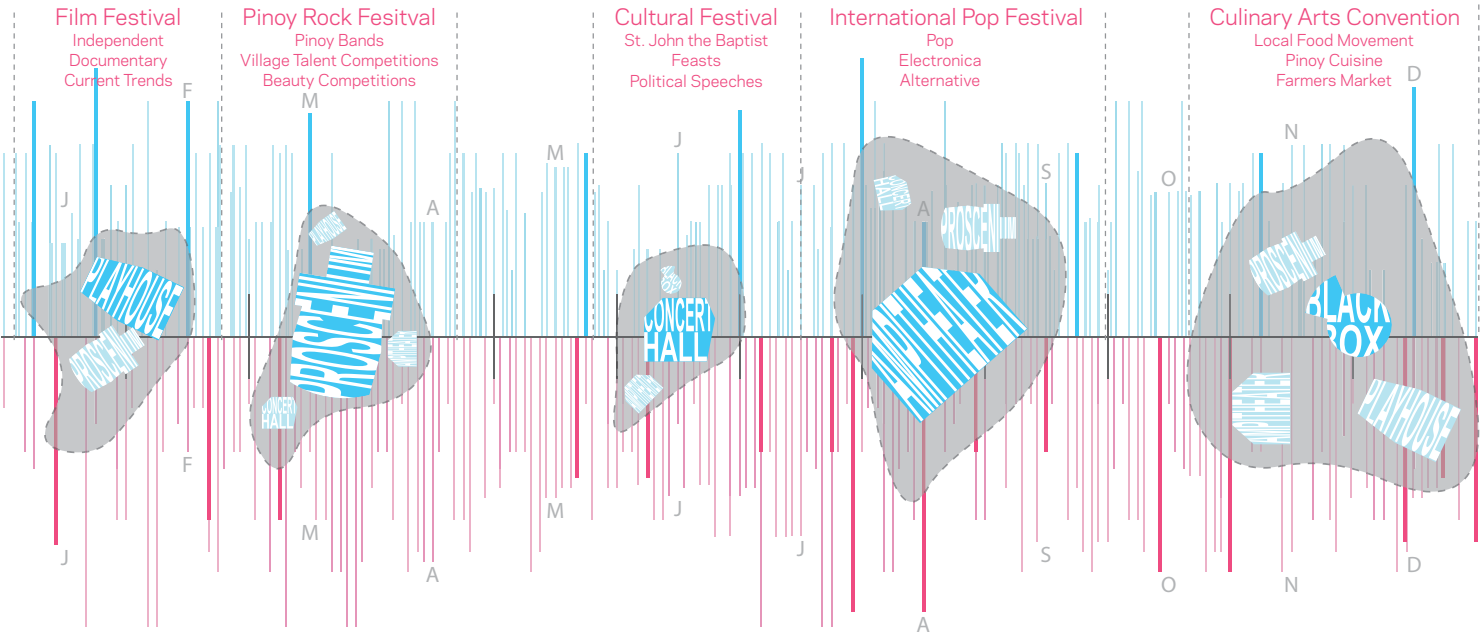
As in any other city, Manila hosts a series of high culture and low culture events with varying frequencies and attendance figures each year. In the graph to the right, the top blue lines represent typical high culture events, and the bottom pink lines represent low culture events. The amplitude represents attendance, while the thickness of the line represents the perceived importance of the event. Low events include village talent competitions,

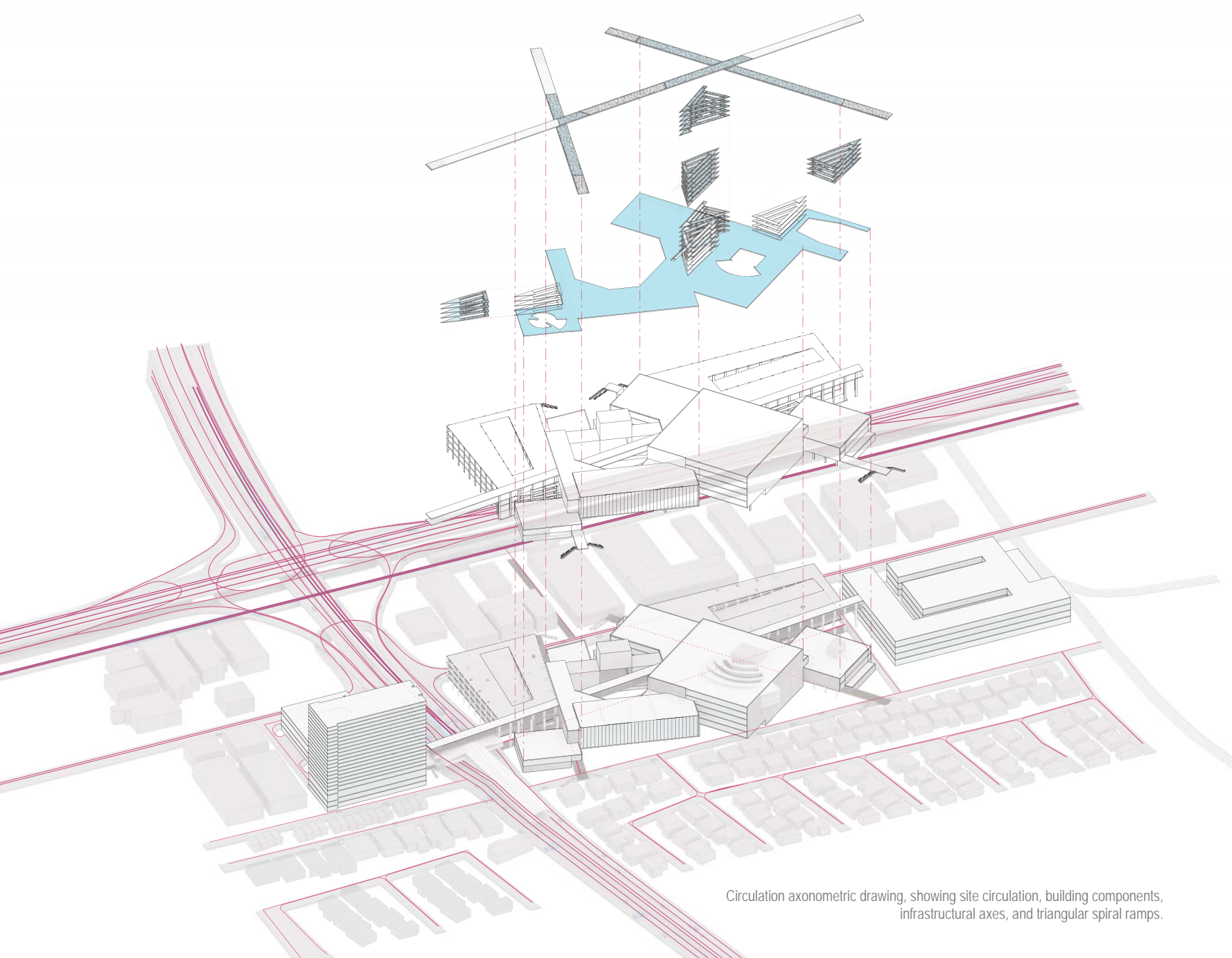
beauty pageants, Feast of St. John the Baptist (“World’s Largest Water Balloon Fight”), rock and pop concerts. High events include performances by the symphony, orchestra and ballet, as well as drama and cultural festivals.

Working with these existing events, it is essential to recognize patterns and propose new juxtapositions. These juxtapositions can start to shape this new building type and offer Manila and Filipinos a place for gathering and overlapping.



Top: Time-use diagram of public events, by month; high (blue) and low (pink) culture; amplitude represents the number of people
Bottom: Mapping of proposed festivals and individual theaters on clusters of events that help shape Performance Mall





Circulation axonometric drawing, showing site circulation, building components, infrastructural axes, and triangular spiral ramps.

POLYCENTRICITY + SEGREGATION



Image of Mall of Asia interior.



Image of traffic along EDSA.

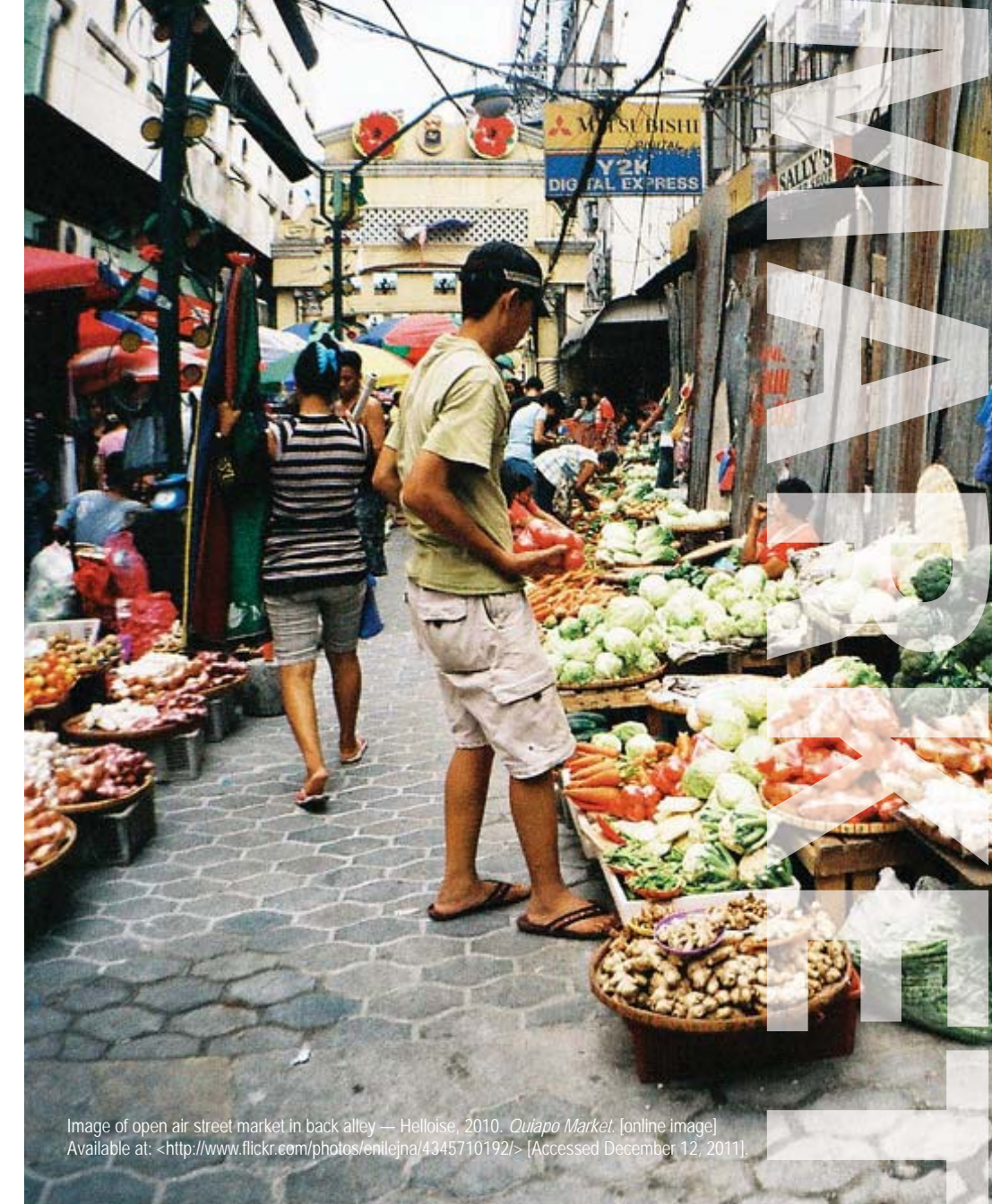


Image of open air street market in back alley — Helloise, 2010. *Quiapo Market*. [online image]
Available at: <<http://www.flickr.com/photos/enilejna/4345710192/>> [Accessed December 12, 2011].

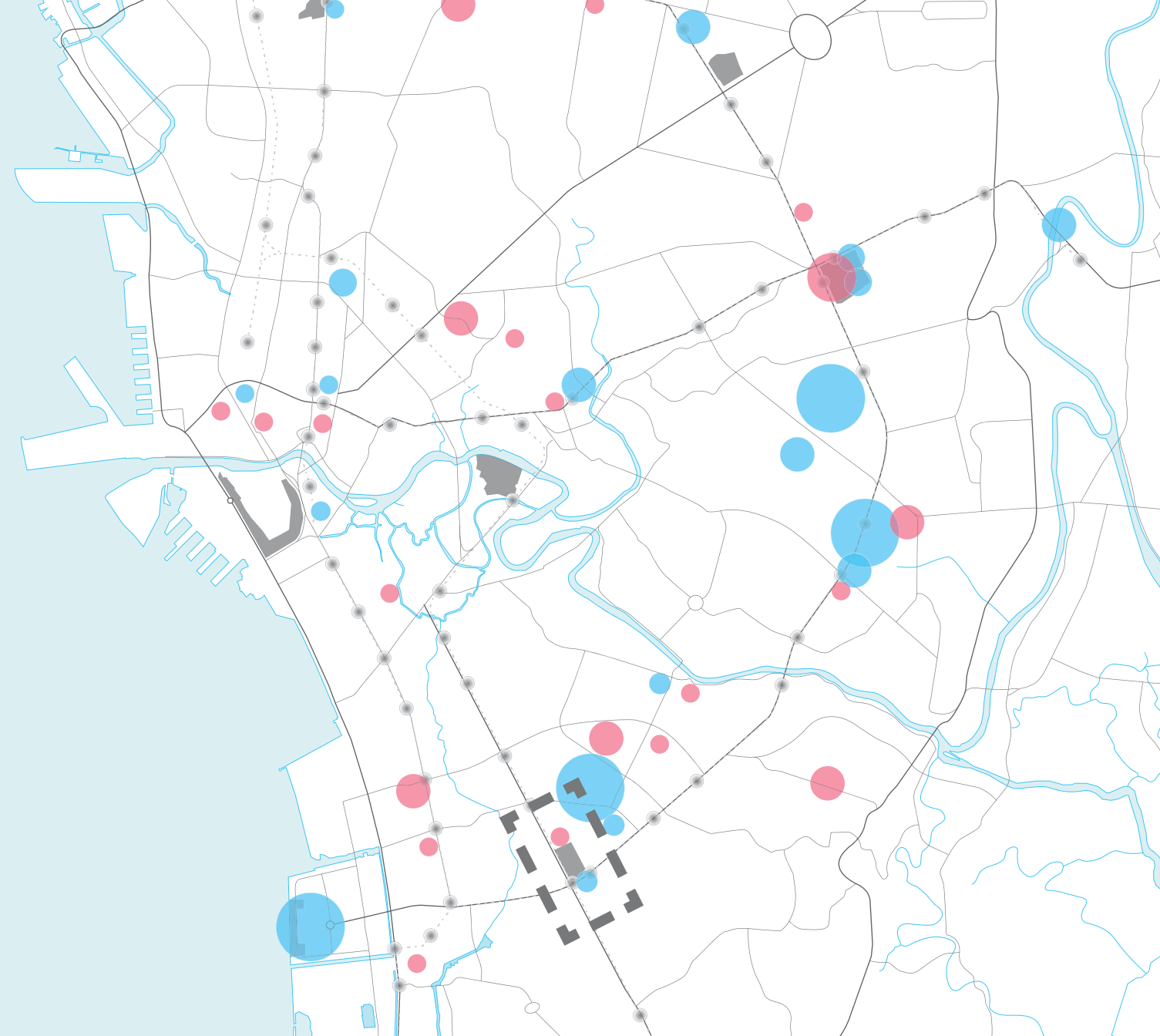
Within a polycentric city, a concept like the PERFORMANCE MALL can take place on a number of sites in various neighborhoods / districts. It is critical to identify sites that have close proximity to the Metro Rail and have an adjacent mall to work with or feed off of; it is also important that they orient to major highway and road axes. In order to appeal to a variety of constituencies, these existing infrastructures must be utilized. In this map, the grey shapes

represent potential sites located near rail stops (grey dots), malls (blue dots), and markets (pink dots).

The system of highways and rail lines connect the expansive mall network of nodes creating moments of interchange at multiple scales and speeds. Destinations tied to and branching from these interchanges allow for a recontextualization of these systems, nodes, and infrastructural connections.

The proposed site (dotted line) is an ideal location as a symbolic middle. It allows PERFORMANCE MALL to be something of a cross between high and low culture, as well as old and new, through its situation at the juncture of one of the oldest major arteries of the city — EDSA — and the newer South Superhighway, while linking directly with two rail lines. Many cultural centers are along Roxas Boulevard, a major avenue nearby, while EDSA features nothing but venues for

Map of Manila showing possible sites (grey), malls (blue) markets (pink), rail and highway lines (grey lines), and railway stops (grey dots); The proposed site is highlighted with a dotted line.



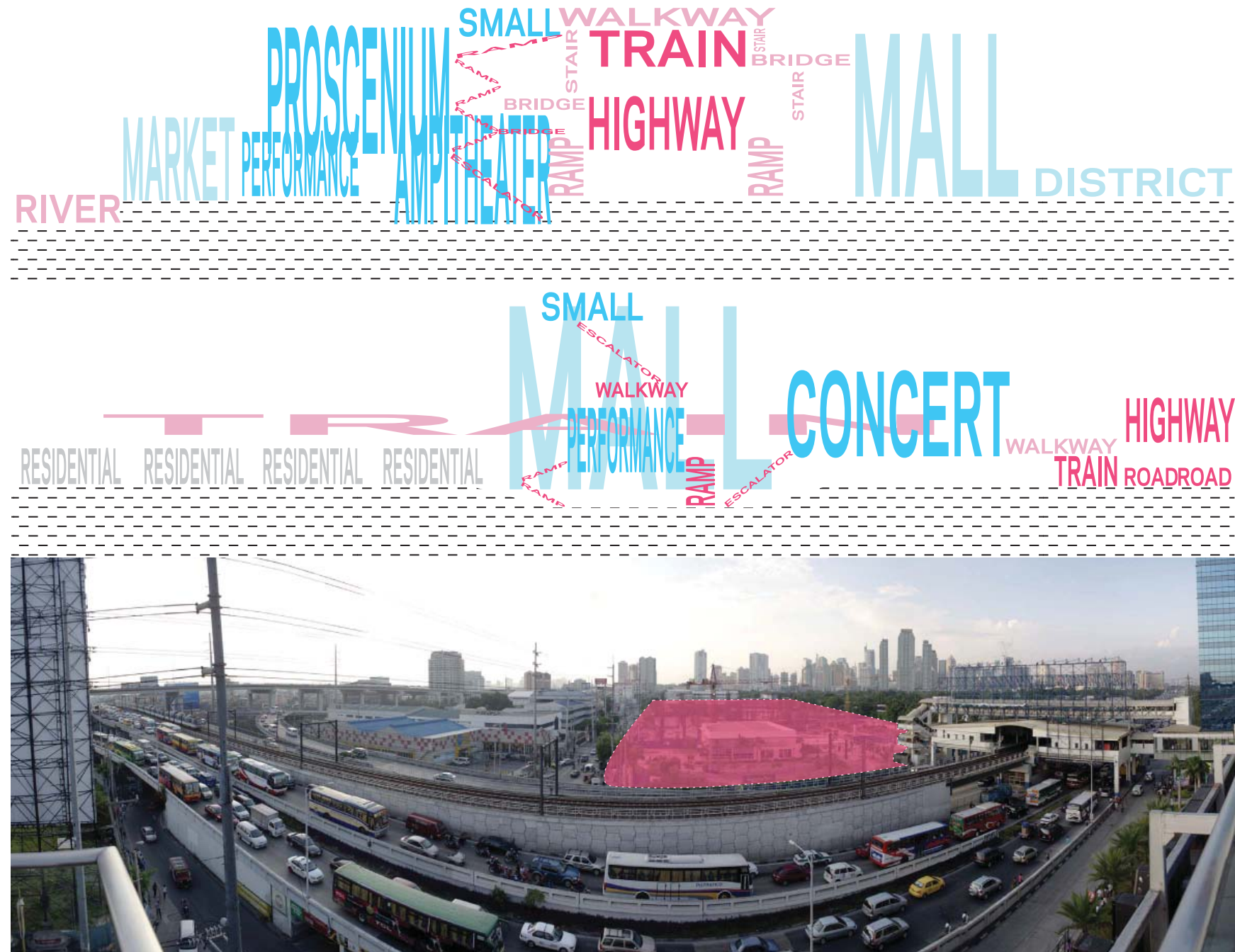
contemporary pop culture.

Manila's growth is tied to two major companies — Ayala Land, Inc. and SM Development Corp., development subsidiaries of Ayala Corp. and Investments Corp. respectively — responsible for a vast majority of construction and development. An important component of PERFORMANCE MALL is that it cannot thrive as merely either a government

project or as a developer project. It is essential that the project is a seamless partnership that takes both parties' interests into account. PERFORMANCE MALL must serve as a meeting ground for all Filipinos in terms of culture, both high and low, but it also must function as a center for commercial exchange. Both entities can take advantage of the traffic produced by their individual efforts and programs. PERFORMANCE MALL succeeds in these opportunistic overlaps.

The site is currently underutilized and ripe for development with its direct adjacency to two rail stops, a market, a mall, the financial district, and along these two major thoroughfares dotted with cultural locations. The mall bridges between residential and industrial while the highway separates mall and market. The relationship between infrastructure and site becomes critical for the relationships within the project.

Top: Diagram showing existing site conditions and how theaters could begin to inject themselves
Bottom: Existing site photo with Performance Mall location highlighted (pink)





Rendering of concert hall during heavy metal concert; Continuous lobby space beyond.

PERFORMANCE MALL

Considering the prevalent series of performing arts center competitions that have surfaced over the last 10-15 years in emerging Asian megacities, an interesting dialogue exists within the discourse. Positing the state of the performing arts center typology, OMA's Taipei Performing Arts Center winning competition entry blurs divisions between theaters, allowing for a variety of performances as theaters work in conjunction or individually. But the

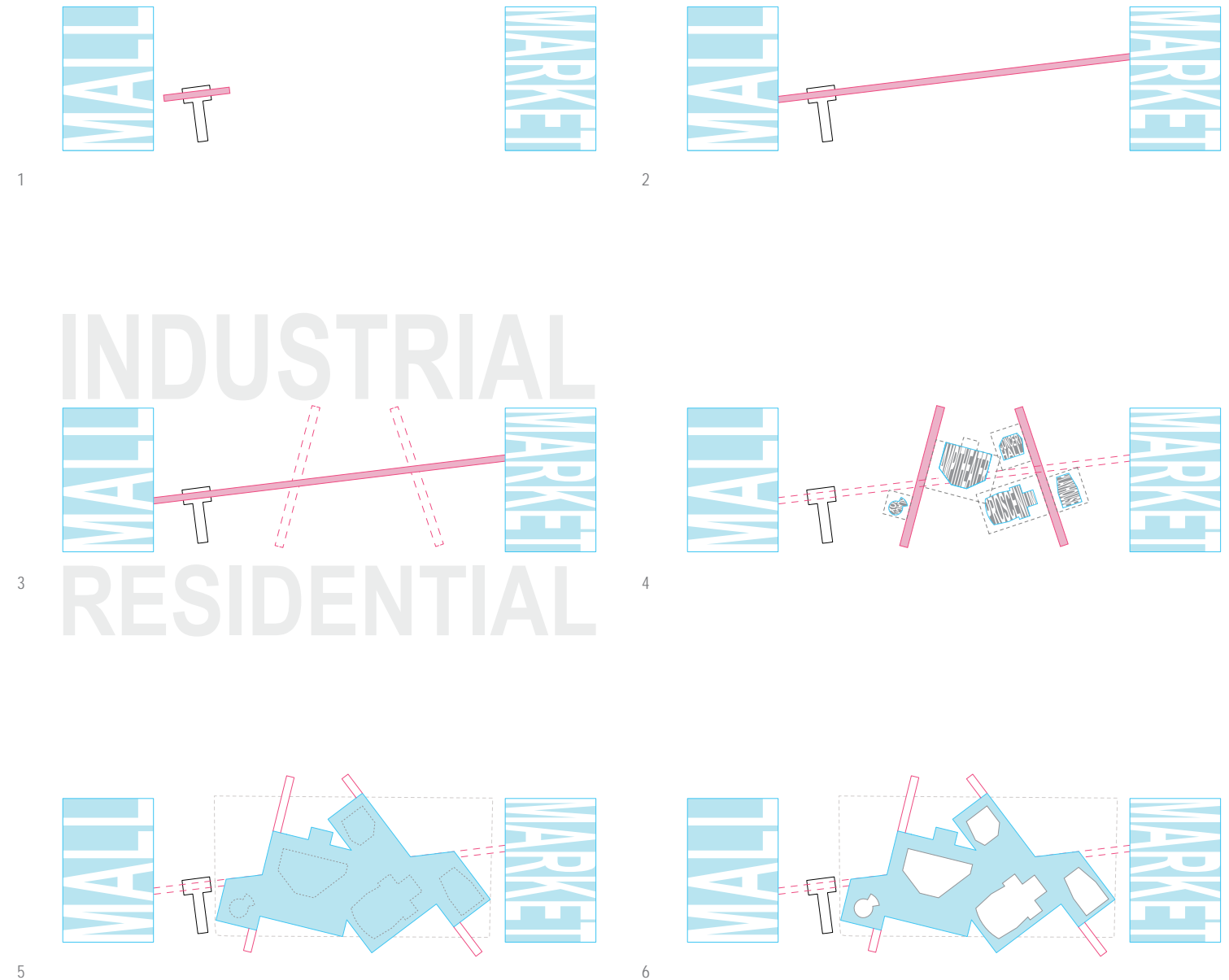
project neglected to account for the space formed around these theater volumes, and how the public realm could be injected into this space.

PERFORMANCE MALL leverages a variety of theater types: a large outdoor amphitheater, a traditional proscenium, a small playhouse, a concert hall, and an experimental black box theater. This allows for a variety of events while also facilitating acoustic buffering between

each theater, in the interstitial space.

The injected interstitial space breaks from the traditional theater typology, which has very little front of house space and privileges the staged, formal performance. Returning to the idea that Garnier established in the Paris Opera House, this project posits that arrival and performance are interchangeable in their importance and intrigue. PERFORMANCE MALL

1. Existing condition; 2. Extend infrastructural axis; 3. Respond to context with jump cut axes; 4. Orient theaters to minor axes; 5. Create continuous lobby through compound figure; 6. Carve theaters to act as parts of whole



co-opts these concepts and goes even further, facilitating moments of overlap, happenstance, and folly as the viewer enters the complex and finds his or her intended theater.

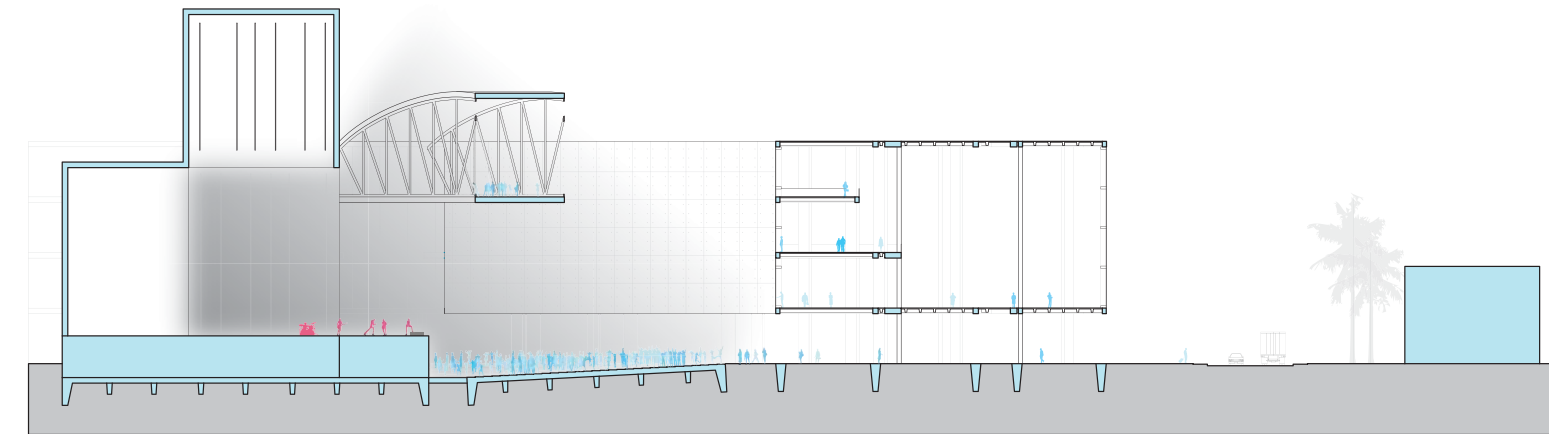
If we consider mapping individual theaters on the daily, monthly, and yearly event schedule, as previously mentioned, moments of appropriate clustered events emerge. The PERFORMANCE MALL enables a series of festivals, in which one

theater could be positioned as the focus of the event while other theaters would support it, and others remain dormant as necessary. If these event clusters are organized by theme, we can imagine cohesive forums for cultural exchange as well as identity formation: a Film Festival, a Pinoy Rock Festival, a Cultural Festival, an International Pop Festival, a Culinary Arts Convention.

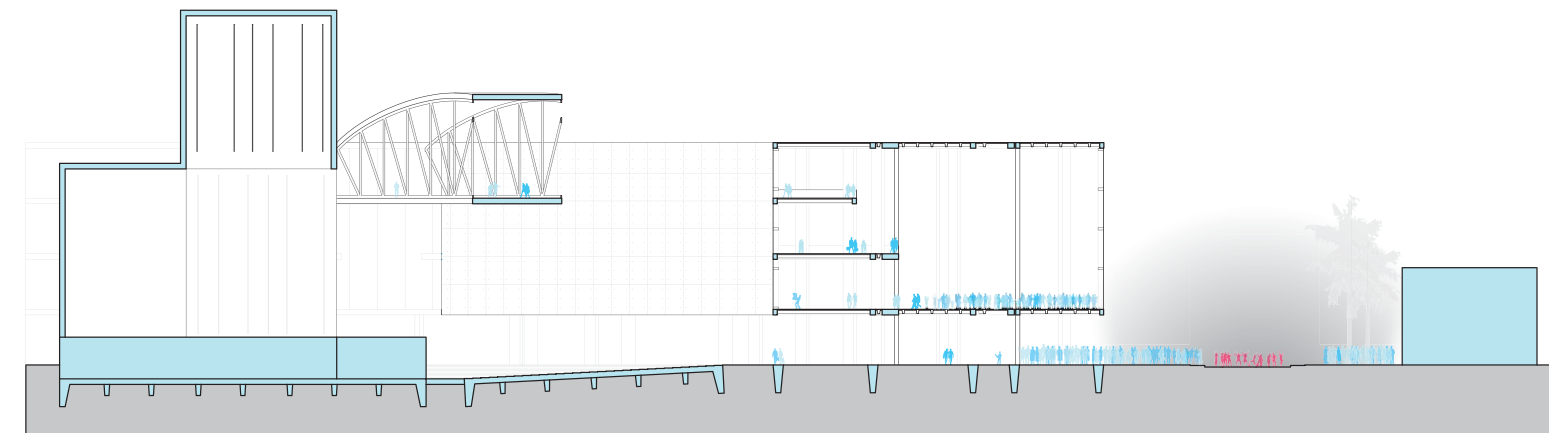
Negotiating the existing conditions

and cultural expectations for the site, PERFORMANCE MALL connects the mall to the market via an extension of the existing sky bridge, allowing it to function as a major axis. Seeing how this axis divides industrial and residential zones, we define jump cut axes that bridge these divides, crossing the major axis, opening to the residential face and closing to the industrial face.

Each theater orients to these minor axes



Sectional diagrams through amphitheater and continuous main lobby space; Top: Music Festival configuration
Bottom: Civic Rally configuration in street where building becomes viewing platform





Rendering of continuous main lobby space set up for a beauty pageant, one of its many configurations.



Rendering of continuous main lobby space set up for a night market, one of its many configurations.

and never orients to the major axis, while triangular ramp spirals mitigate between minor and major axes. By combining all the theaters, a compound figure is created (blue) which defines a continuous, contingent lobby space with the theaters as moments or voids within this. A third constituency is added to the audience and the performer: the spectator. The relationship between the three is questioned, reversed, and heightened at various moments in

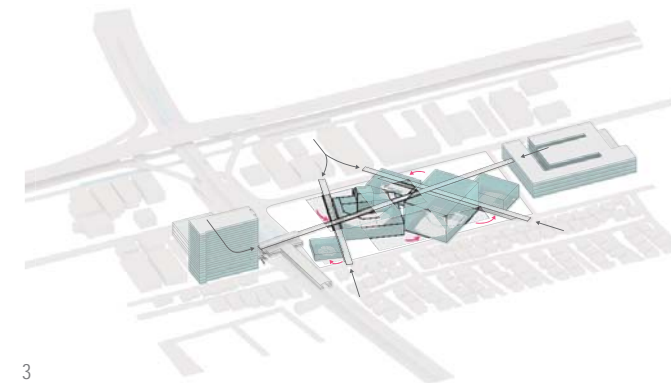
PERFORMANCE MALL.

Through planar studies, we can see the way that we typically read theaters as figures. Conversely, PERFORMANCE MALL posits the theaters as voids within the larger figure. Through viewing the theaters in this way, we blur their objecthood, making them part of a whole. The variety of theaters allows for a variety of events and uses. How each theater relates to the overall whole is

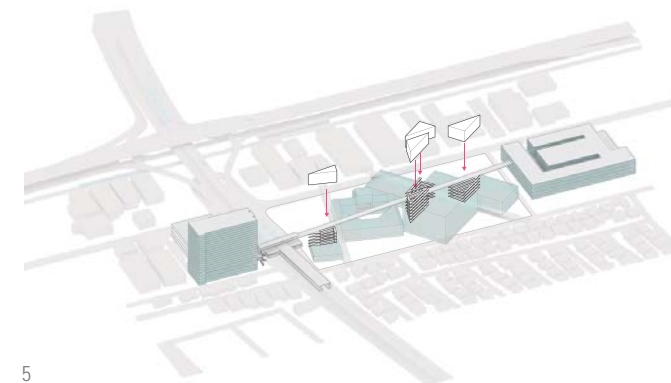
critical to the understanding of the project and the intended use of each space, as each theater embeds itself in the project in vastly differing ways.

The Proscenium has the ability to function as a traditional theater for ballet and dramatic performances. As an example of contingent space, however, the proscenium allows for spontaneous occupation during off hours. Like each theater in the complex, it has a

1

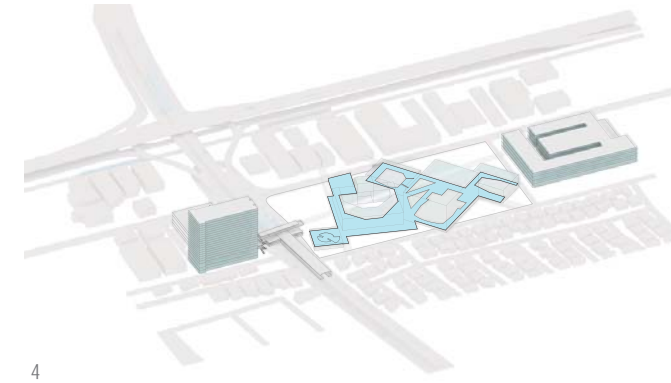


3

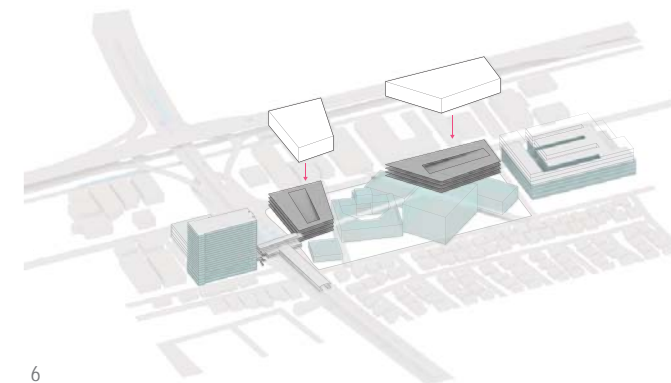


5

2



4



6

1. Closed form arrangement; 2. "Excite" theater units; 3. Inject axes and rotate theater units; 4. Create continuous lobby through compound figure; 5. Claim space between axes and theater units as vertical circulation; 6. Allow parking to occupy industrial edge

relationship to the city beyond.

The compound figure creates a continuous gathering space (lobby) where the mall and market are reimagined by reconstituting that fabric and method of operating inside this larger figure. Traditional street life, with cultural mixing and viewing, can be injected in the typically interior, “off-limits” world of closed, high-culture boxes. This then refuses to divide high and low

culture but juxtaposes the two, blurring their boundaries. Unique within Manila, Performance Mall exists as a place of both high and low culture.

The central architectural focus of the project lies in the flux of the continuous lobby as it operates between and around each theater. The lobby allows as much activity as the theaters themselves but also encourages spontaneity. The continuous lobby acts as a backdrop

for a variety of activity: as a balcony for a music festival in the amphitheater; a viewing platform for a civic rally in the street; during the day for a beauty pageant and at night for a market (p 42-47). Each space feeds off of the other in an organic way.

In this way, the conception of path is no longer a line, but becomes a blur of activity and performance; a formerly demarcated space becomes a haze of

Rendering outside balcony of black box theater showing overlook point where flaneur becomes spectator viewing audience and performance simultaneously; Continuous main lobby space in distance.



experience. What once was a line is now a dysfunctional axis whose purpose is to shift perception: of legibility, of object, of form, of experience.

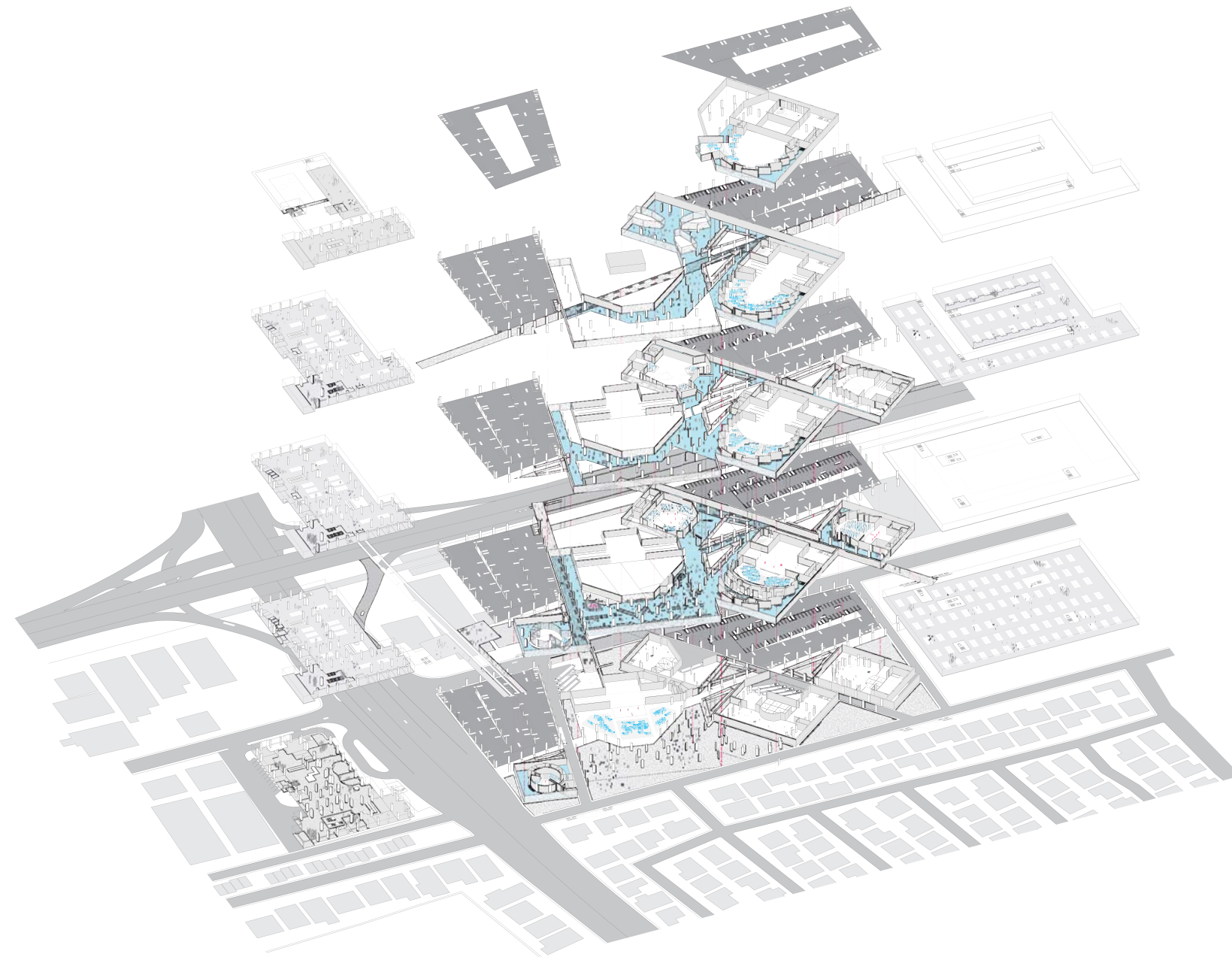
Events can happen in a bottom-up fashion. The field of structure, extrapolated from axis and theater geometries, allows for chance as much as order. While moving along one axis you are confronted with another and shifted off course; searching for the

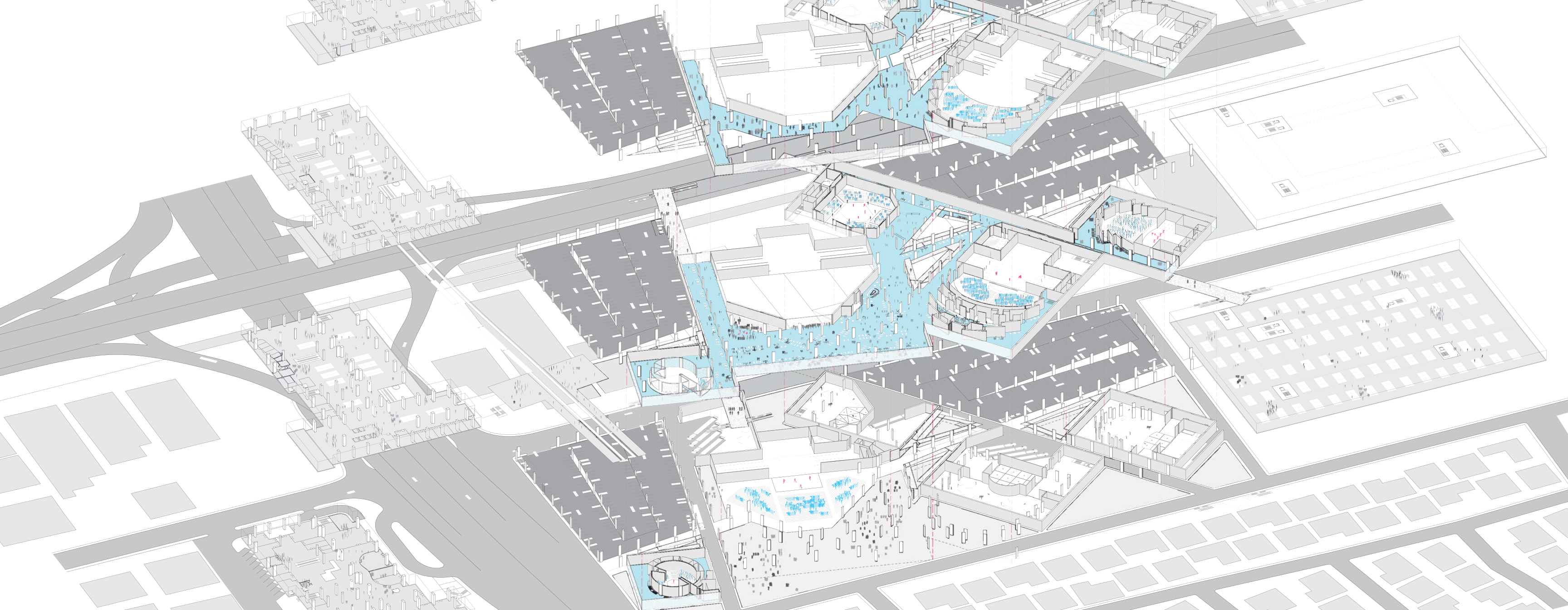
proscenium, you find the concert hall. In this array of paths and choices, the flâneur often encounters unplanned exhibitions, demonstrations, and spontaneous performances.

While these occurrences are encouraged, this spontaneity does not limit scheduled events. From high culture performances (ballets, dance performances, symphonies) to pop culture ones (rock concerts, pop

music competitions, beauty pageants, markets, street festivals); the city and the developer work together, curating lineups that further foster overlaps and interaction for a new and promising mixture of Filipino culture with its many influences. Bringing together the foreign and the local as well as the high and the low, PERFORMANCE MALL is unlike any complex that has ever been envisioned in this emergent nation.

Plan axonometric drawing showing each theater and its relationship to the continuous lobby space (blue) where spontaneous events can happen, as well as parking (dark grey) and the mall (left) and the market (right); Drawing detail on next page.





Rendering inside black box theater where stand-up comedian performs; passers-by become spectators of audience and performer simultaneously.

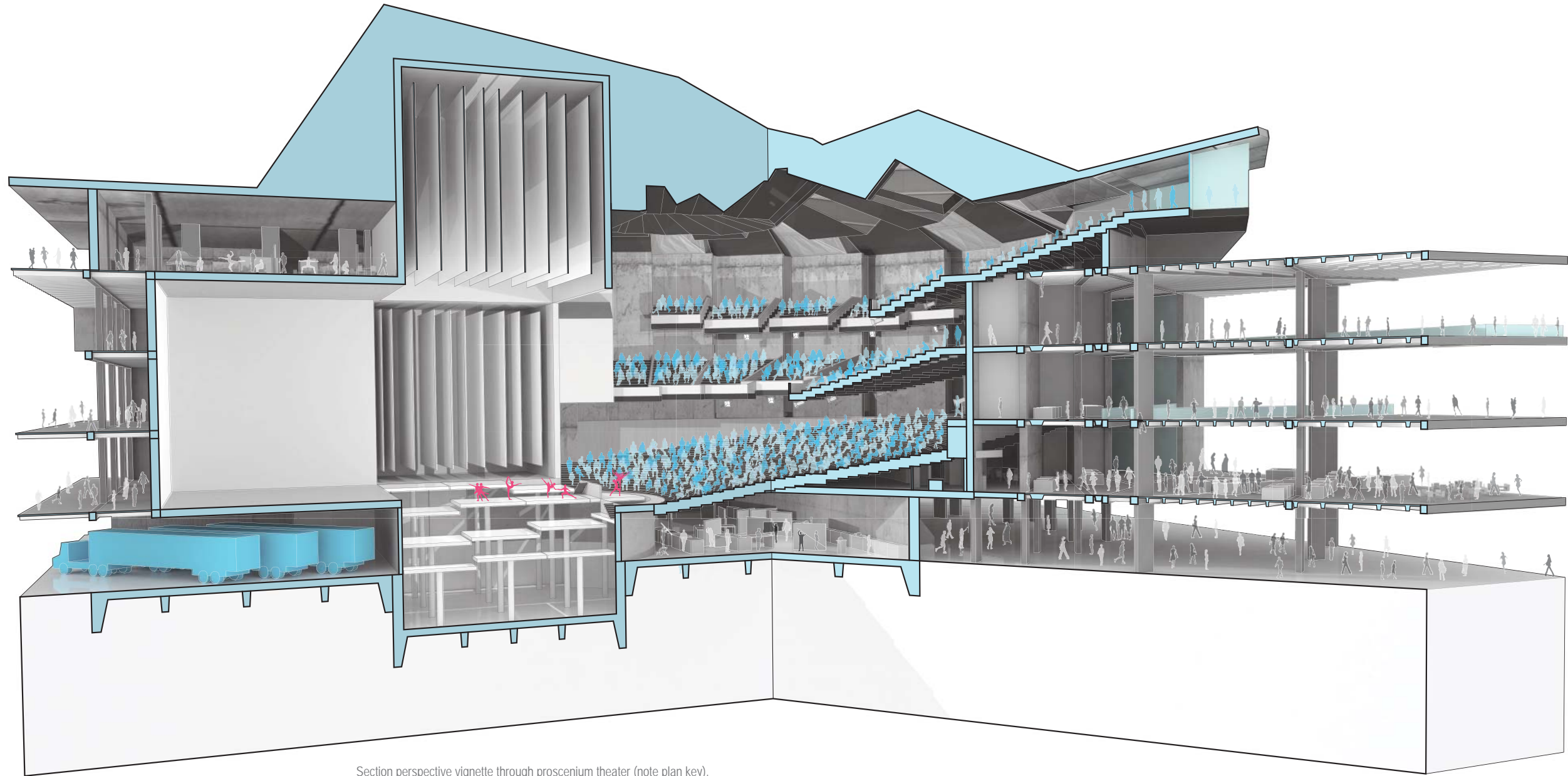
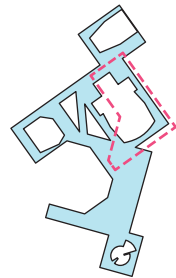
Because it will celebrate individuality and regional uniqueness as well as promote national identity — something that has been unnecessarily subdued by colonization — the concept for the building will inherently be rooted in tradition while helping to serve as a vehicle for national progress. Furthermore, the positioning of PERFORMANCE MALL elevates the building to something more than just another mall for people to gather

together. By creating the spaces as described above, certain constituencies have been built in as users, flâneurs, theatergoers, and spectators. Disconnected populations throughout the archipelago of the Philippines and the polycentric city of Manila will now have a place to coexist, mingle, confront, and unify.

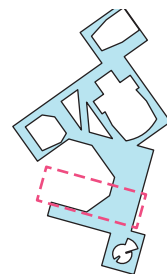
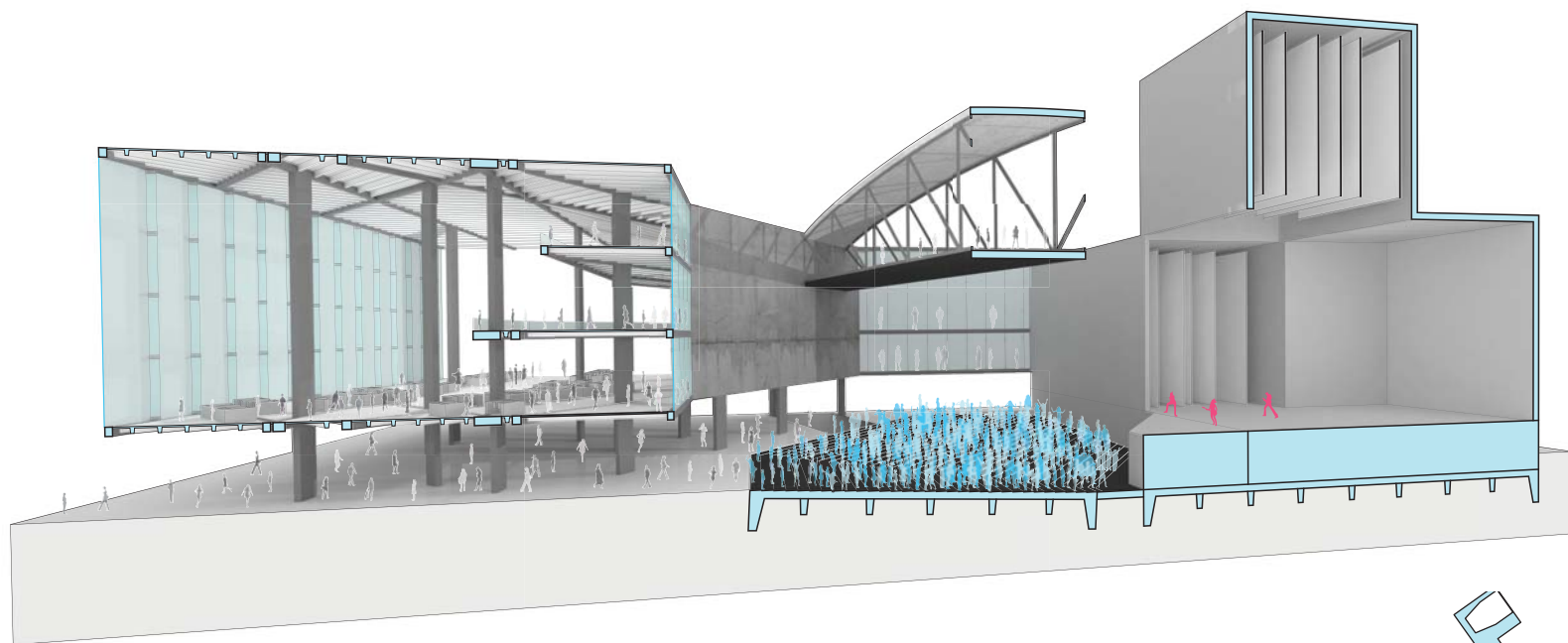
Object and path, if no longer collapsed, will function as discrete elements. As

object veers from closed form, and path veers from line, experience overcomes the flatness of image promoted by the traditional object. PERFORMANCE MALL promotes a multiplicity of experiences, blurring legibility and fostering social overlaps through shifts in both visual and physical modes of perception.

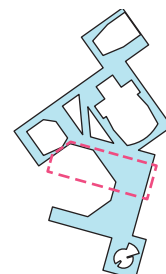
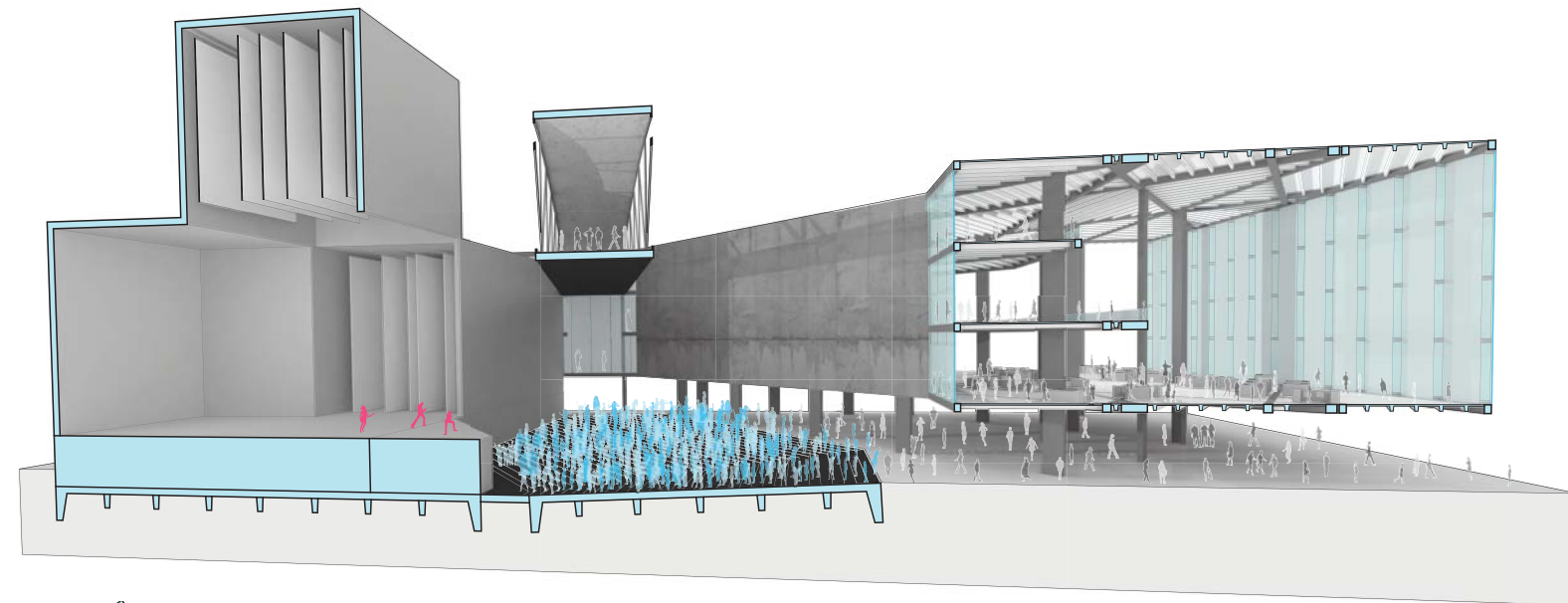




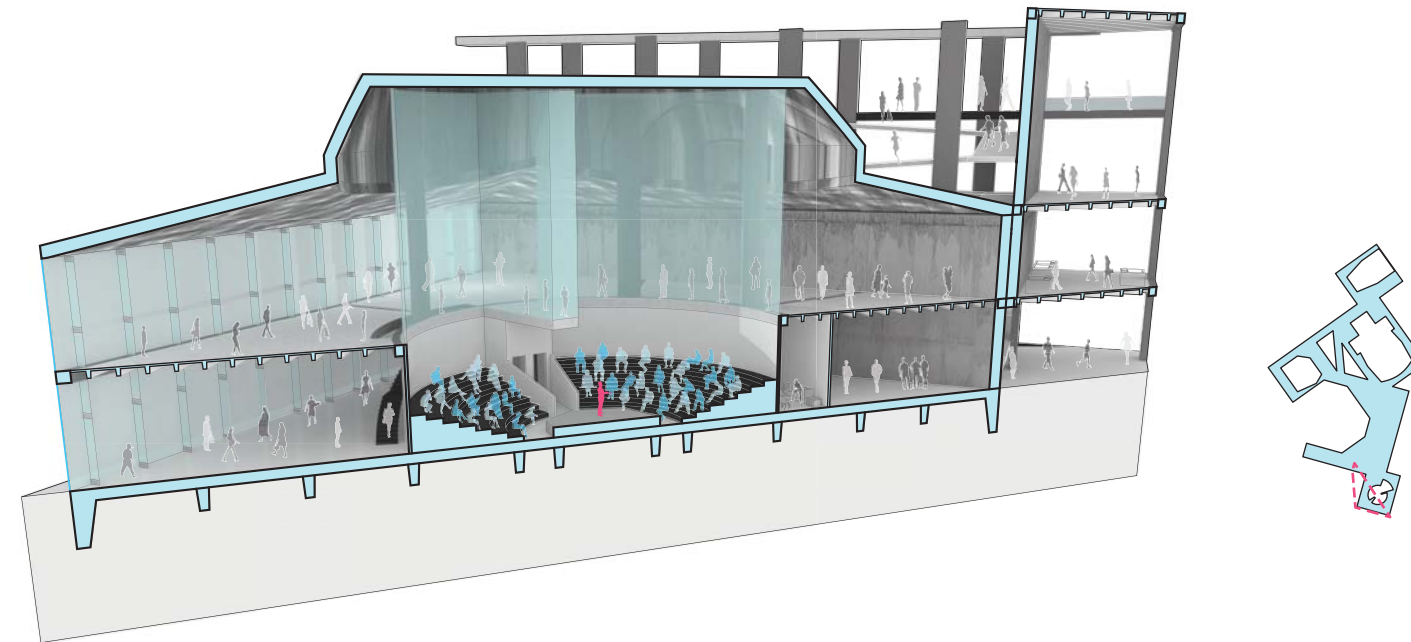
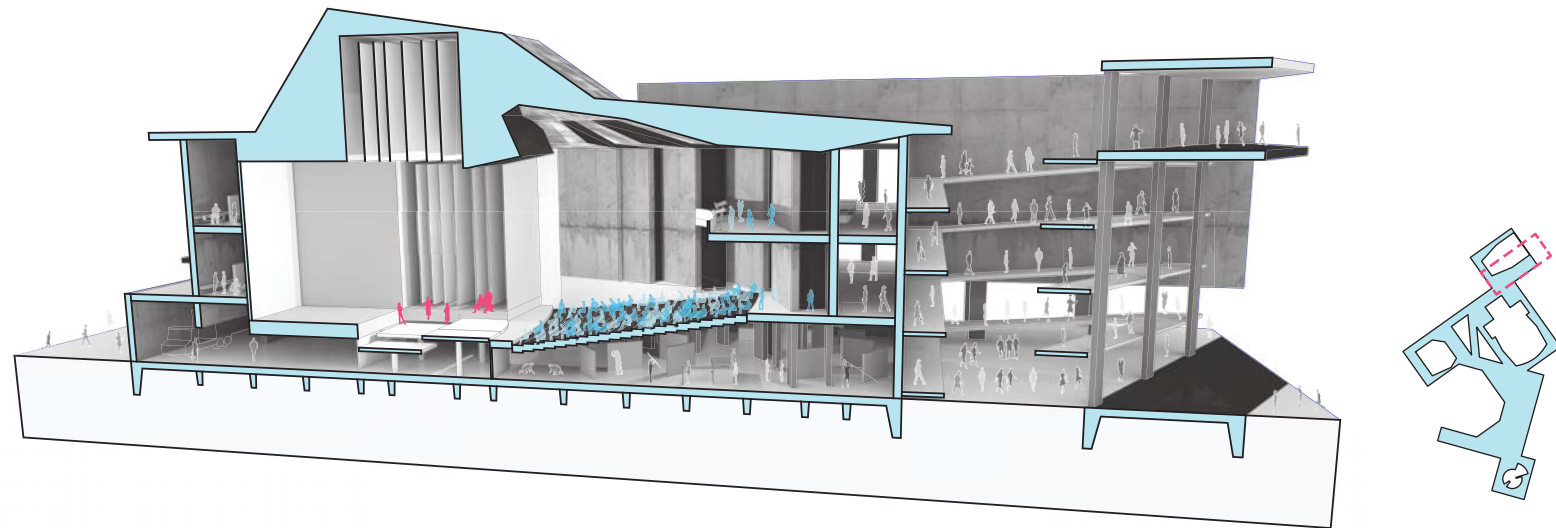
Section perspective vignette through proscenium theater (note plan key).



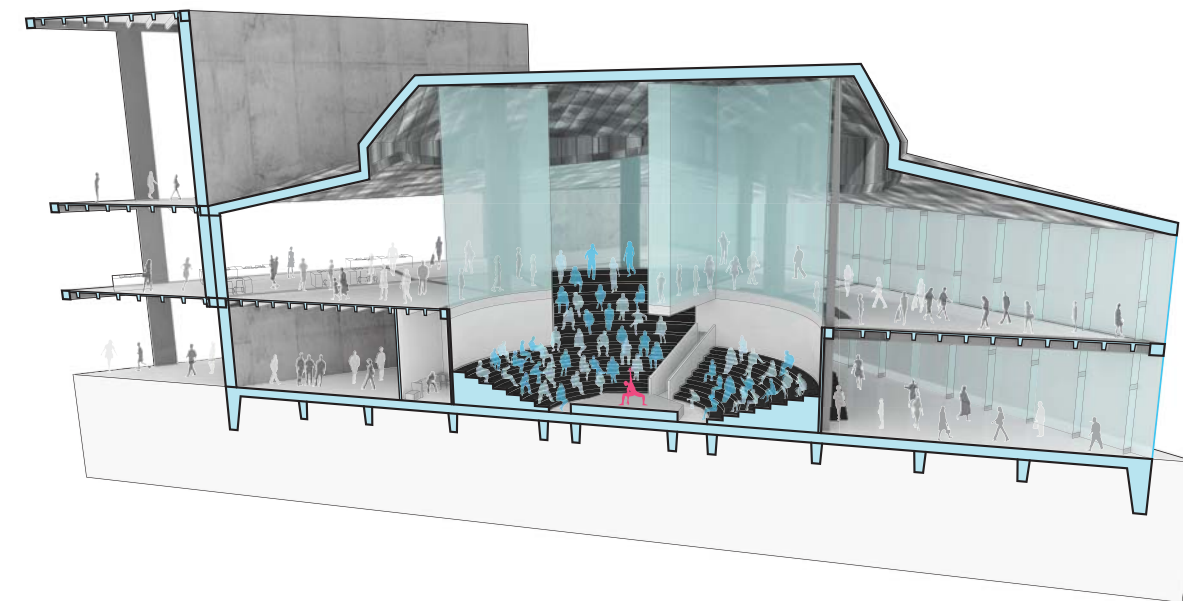
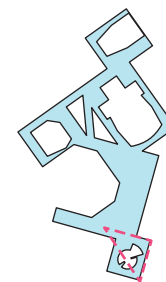
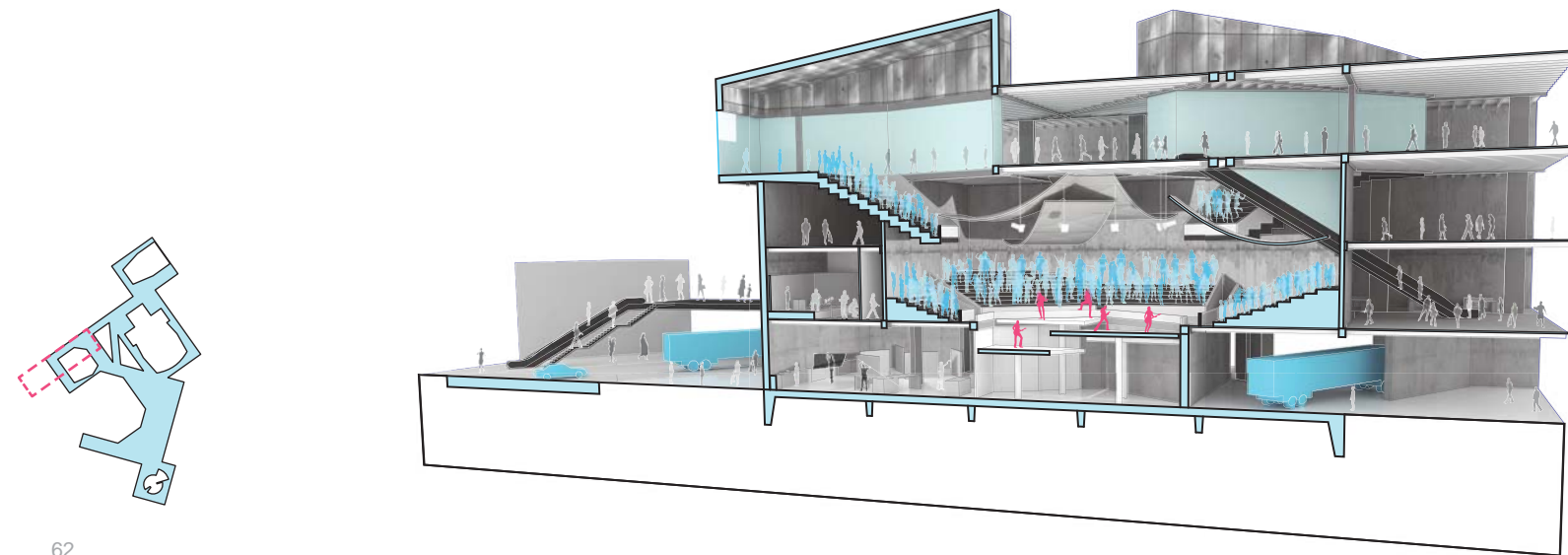
Section perspective vignette through amphitheater and continuous main lobby space (left half; note plan key).

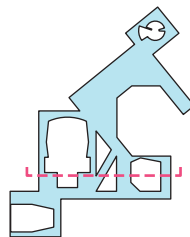
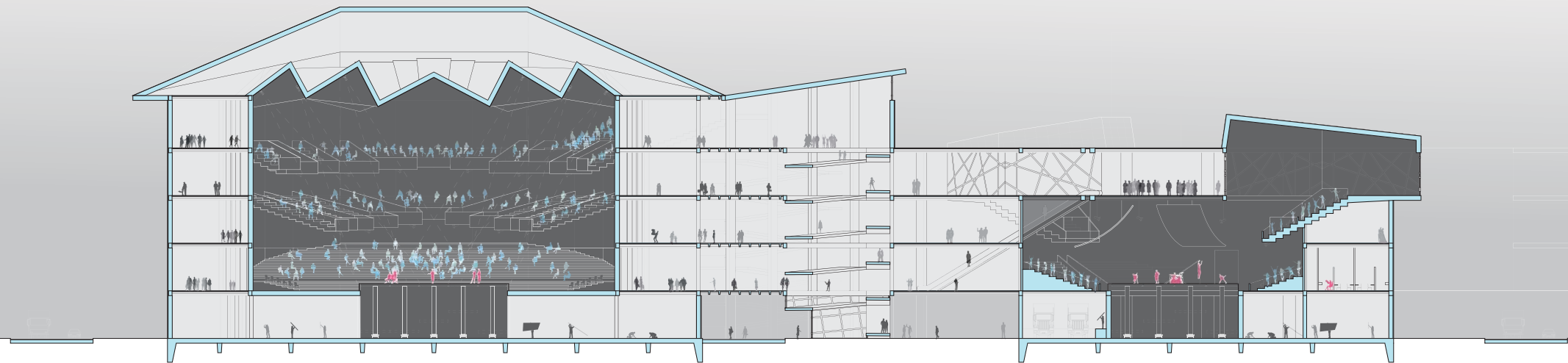


Section perspective vignette through amphitheater and continuous main lobby space (right half; note plan key).

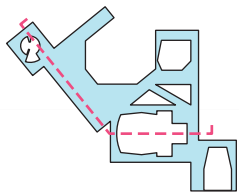
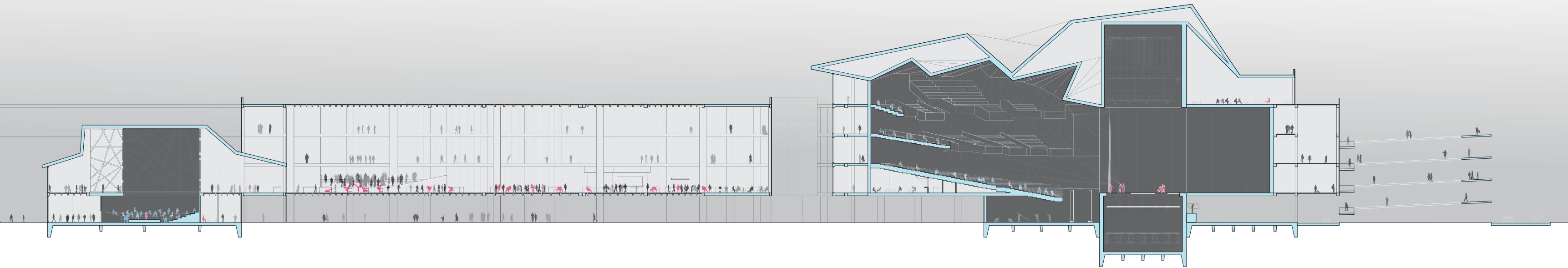


Section perspective vignettes, clockwise from top left: Playhouse theater, Black box theater (left half); Black box theater (right half); Concert hall (note plan keys).

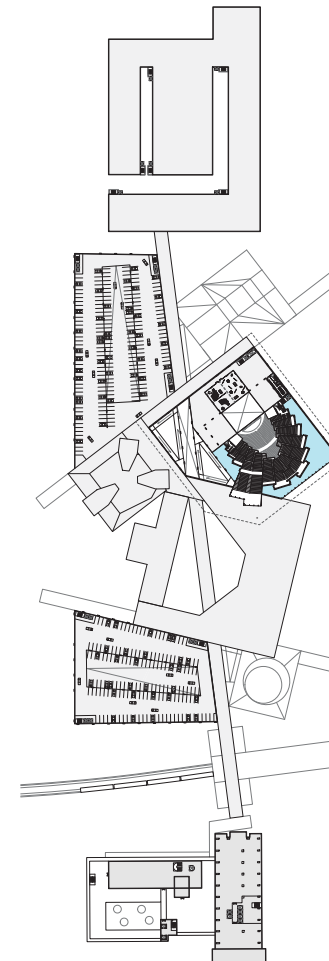
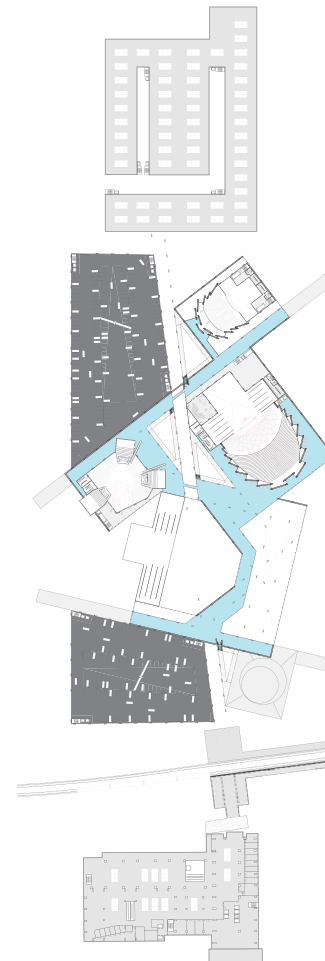
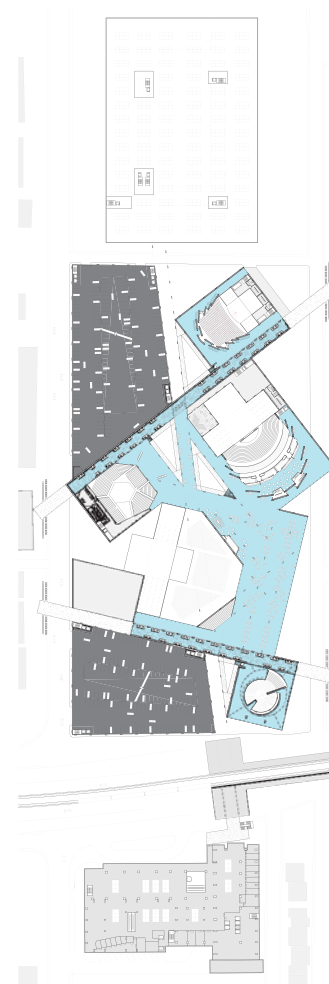
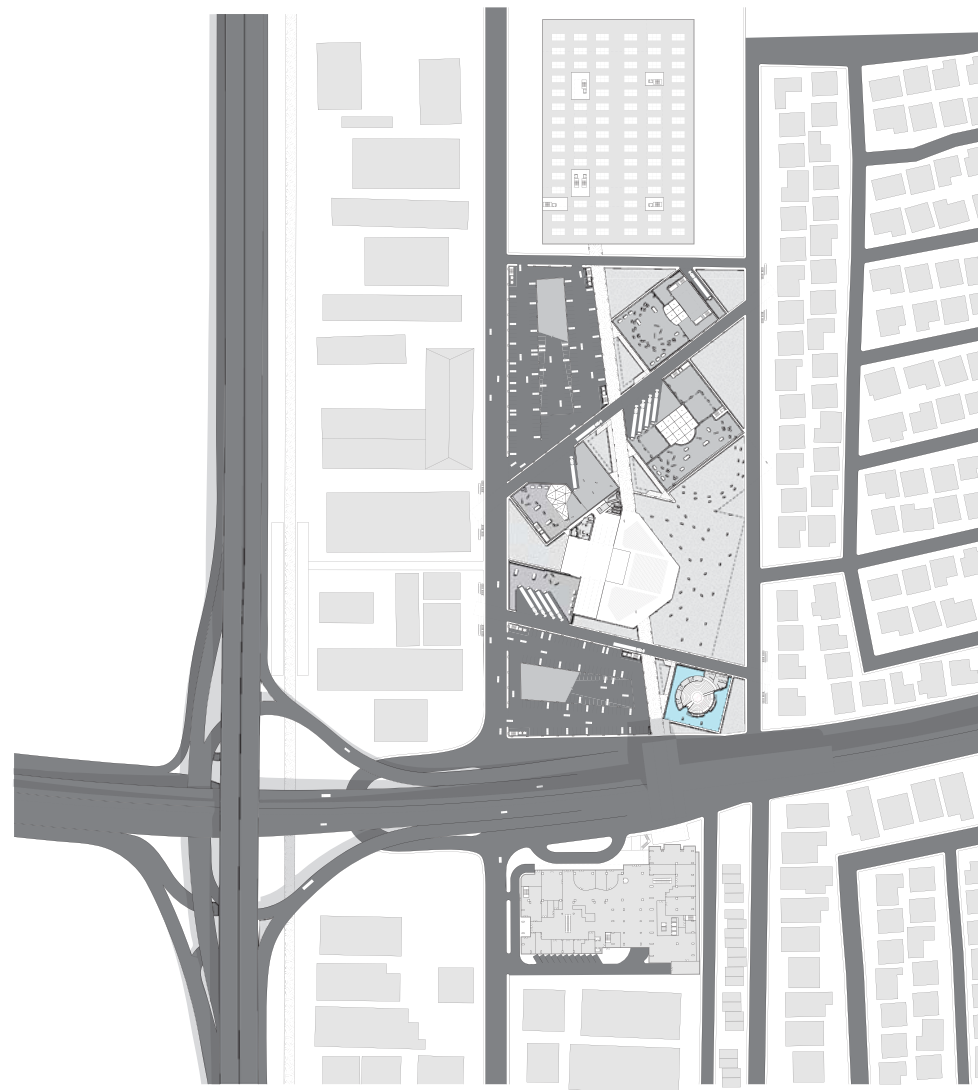




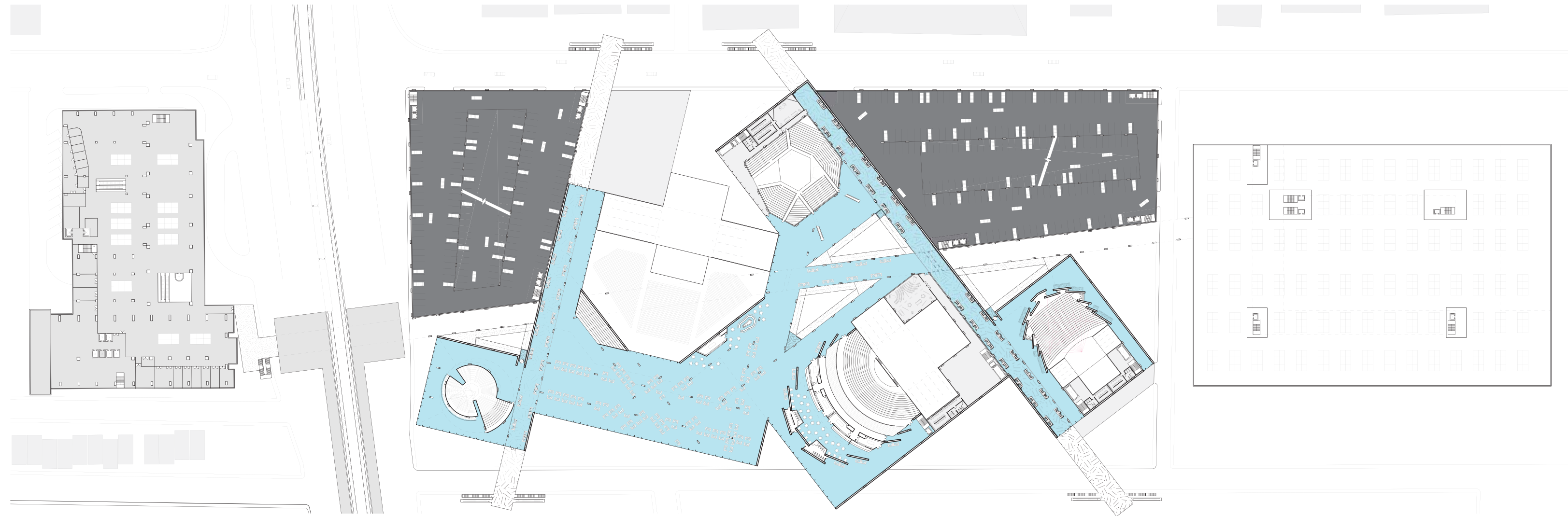
Building section through proscenium theater, continuous main lobby space, triangular spiral ramp volume, and concert hall (note plan key).



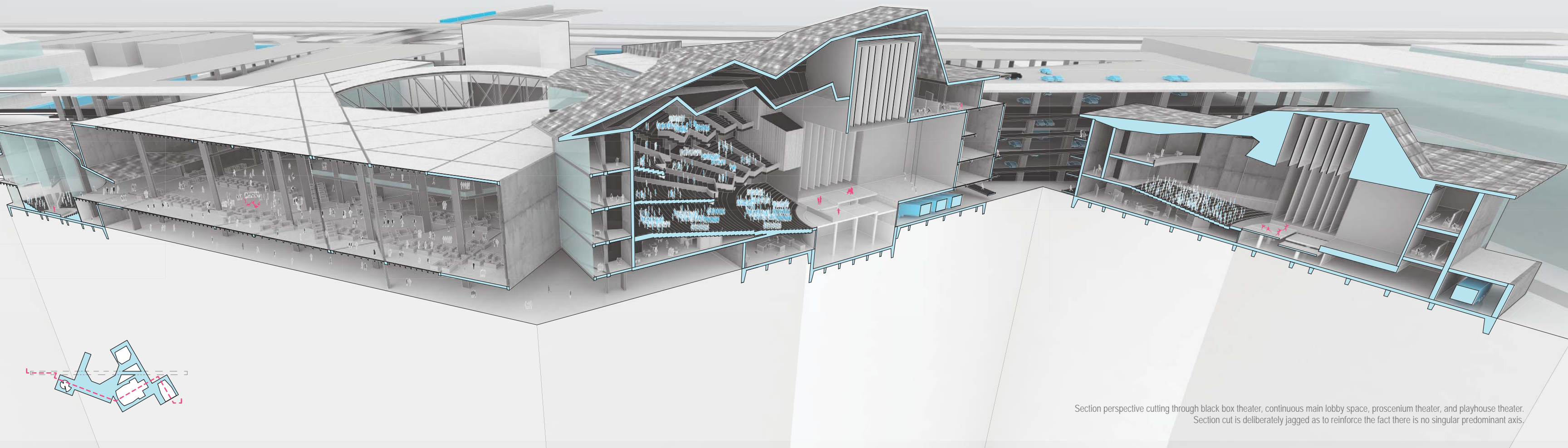
Building section through black box theater, continuous main lobby space, proscenium theater, and triangular spiral ramp volume (note plan key).



Plans of PERFORMANCE MALL (from left), site plan, main lobby level, mezzanine level, proscenium balcony level, proscenium upper balcony level.



Detail of main lobby level plan (rotated 90° clockwise from previous page).



Section perspective cutting through black box theater, continuous main lobby space, proscenium theater, and playhouse theater.
Section cut is deliberately jagged as to reinforce the fact there is no singular predominant axis.

BIBLIOGRAPHY

- Aning, Jerome (November 22, 2005). "Grand Dame ready for another facelift". Philippine Daily Inquirer.
- Baker, Geoffrey H.. Le Corbusier, an analysis of form. Wokingham, Berkshire, England: Van Nostrand Reinhold, 1984.
- Bois, Yve-Alain. "A Picturesque Stroll Around Clara Clara." October 29.Summer (1984): 32-62.
- Eisenstein, Sergei M. "Montage and Architecture." Assemblage 10.December (1989): 111-131.
- _____. "Piranesi, or The Fluidity of Forms." Oppositions 11.Winter (1977): 90-111.
- Feireiss, Kristin, and Jean Cohen. The Art of architecture exhibitions. Rotterdam: NAI Publishers, 2001.
- Holl, Steven. Parallax. Basel: Birkhauser, 2000.
- _____, Juhani Pallasmaa, and Alberto Gomez. Questions of perception: phenomenology of architecture. San Francisco, CA: William Stout, 2006.
- Levine, Neil. "'The Significance of Facts': Mies's Collages up Close and Personal." Assemblage 37. December (1998): 70-101.
- MUSAC, Museo de Arte Contemporaneo de Castilla y Leon: El edificio = The building. Leon: MUSAC, 2004.
- Rast, Rudolf. Architecture.Expo.02. Basel: Birkhauser, 2003.
- Treib, Marc. Space calculated in seconds: The Philips Pavilion, Le Corbusier, Edgard Varese. Princeton, N.J.: Princeton University Press, 1996.
- Wenders, Wim. "'Find Myself a City to Live In.' Conversation with Hans Kollhoff." The Act of Seeing, essays and conversations, translated by Michael Hofmann, London: Faber and Faber, 1991. 102-120.
- _____. "The Urban Landscape from the Point of View of Images." The Act of Seeing, essays and conversations, translated by Michael Hofmann, London: Faber and Faber, 1991. 93-101.